LATITUDES

SELECTED PROJECTS
2005–PRESENT

MAX ANDREWS & MARIANA CÁNEPA LUNA
In 2005 Max Andrews and Mariana Cánepa Luna founded Latitudes, a curatorial office based in Barcelona, Spain, that works internationally across contemporary art practices. Latitudes has worked internationally across contemporary art practices in a variety of formats and situations, including more than 40 projects encompassing exhibitions, public realm commissions, film and discursive programmes. Expertise includes commissioning site and context-specific artworks, leading online and printed editorial projects, as well as convening and taking part in workshops and conferences.

Latitudes has worked with artists including Lara Almarcegui, Maria Thereza Alves, Amy Balkin, Mariana Castillo Deball, Heman Chong, Dora García, Jan Dibbets, José Antonio Hernández-Díaz, Nicholas Mangan, Joan Morey, and Lawrence Weiner; and has organised exhibitions at venues including the CAPC musée d’art contemporain de Bordeaux (2017–18), Museu d’Art Contemporani de Barcelona (MACBA) (2016), Museo de Arte Contemporáneo Castilla y León (MUSAC) (2011), Kunsthall Århus (2011), Museum Boijmans Van Beuningen, Rotterdam (2010), Arnolfini, Bristol (2009) and the Fondazione Sandretto Re Rebaudengo, Turin (2008).


Some of Latitudes’ most singular projects have questioned the linear sequence of research, production and presentation, including projects produced for the two editions of ‘NO SOUL FOR SALE’ (X Initiative in New York, 2009 and Tate Modern in London, 2010) and editing ten weekly tabloids “live-edited” throughout and within ‘The Last Newspaper’ exhibition at the New Museum, New York (2010).


Participation in residencies has been crucial in expanding Latitudes’ research and has included fieldwork in Askeaton Contemporary Arts, Ireland (2018), KADIST, San Francisco (2015), Gertrude Contemporary, Melbourne (2014), Spring Workshop, Hong Kong (2013), Casa del Lago, México DF (2012), and Frankfurt Kunstverein (2008).


Latitudes has edited ‘Incidents (of Travel)’ since 2016 — an online series of dispatches produced by KADIST, and has tutored Barcelona Producció, artistic production grants awarded each year by the Barcelona City Council.

https://www.LTTDS.org/
In April 2005 the Royal Society of Arts in partnership with Arts Council England launched Arts & Ecology, a major programme with the aim of examining and addressing environmental concerns in the international arena. Latitudes was invited to curate a public commission for London and, following a selection process, invited Danish artist Tue Greenfort to develop a public project focusing on London’s ecological and social systems. Following several site-visits and a residency period in London in 2007, Greenfort’s public commission was presented in the capital coinciding with his participation in Frieze Art Fair projects (16–19 October 2008) where it was sited immediately outside the exit ramp of the Frieze Art Fair in Regent’s Park.

Greenfort’s project consisted of three 1100 litre standard ‘Eurobins’ (the familiar street refuse containers otherwise known as wheelie bins) whose sides had been cut away and replaced with windows of clear polycarbonate, thus making their contents visible to everyone. It created a kind of grand though rudimentary behavioural experiment in which citizens generated a transparent reflection on consumption, disposability and recent municipal waste incentives, at the point where personal assets were ‘thrown away’. Importantly, although the bins were encountered within close proximity to a major art event, they were not visibly ‘framed’ as art works. No plinth, no label and no sign indicated that they were anything other than functional bins, plausibly located where one was leaving the event, perhaps ready to shed unwanted detritus.

https://www.LTTDS.org/projects/greenfort/
Accompanying the first year of the RSA’s Arts & Ecology programme, this compendium of essays, dialogues and commissioned pages by artists, new and reprinted texts and interviews by ecologists, cultural theorists, activists and curators explored art’s varied modes of response to notions of territory, the Earth and the emergencies of 21st century.

In part a genealogy of ‘land’ and what has been understood by ‘the environment’ since the 1960s – with the activities of ‘Land artists’ and the emergence of a popular ‘eco’-consciousness – the publication proposed and tested if and how our conceptions of art and artists are relevant to a global debate about the future of the planet, and where, how and why art might operate – at the grass roots, at a tangent, as propaganda, activism or as resistance, for example.

https://www.LTTDS.org/projects/landart/

‘Extraordinary Rendition’ brought together video, sculpture, audio, photography, painting and drawing by nine international artists in response to notions of risk, frictionlessness and its representation.

Following a pre-modern discourse of danger, the emergence of risk – alongside the invention of insurance – proposed a world governed by immaterial markets that were no longer regulated by order, but by fundamental uncertainty, threat and insecurity. For its contextual backdrop, this exhibition attempted to think of the present as a cultural mythology through manifestations and elaborations of this principle. One could cite the orchestration of illusory energy and finance markets, the manipulation of governance and property, or the clandestine rendition of terror suspects. (Correspondingly, the Enron scandal, corruption uncovered by operation Malaya in Marbella, or CIA stop-offs in Palma de Mallorca, for example.) Furthermore, there are the unpredictable mega-weather events or reckless insurrections that are also symptomatic of an ever more stochastic and violent reality which similarly escapes an ordinary logic of probabilities or worth. Social sensitivity to issues of security are rapidly changing our society. Alongside this global picture, our everyday lives – especially with respect to children – are increasingly subject to a suffocating psychology of risk aversion.

https://www.LTTDS.org/projects/extraordinaryrendition/
'EXTRAORDINARY RENDITION'
CURATORS: ‘ART, ECOLOGY AND THE POLITICS OF CHANGE’ SYMPOSIUM

Sharjah Biennial 8, United Arab Emirates, 5–7 April 2007

The RSA and Latitudes conceived and developed the three-day symposium for the opening week of the Sharjah Biennial 8. The 2007 biennial was titled ‘Still Life: Art, Ecology and the Politics of Change’ and was curated by Mohammed Kazem, Eva Scharrer and Jonathan Watkins, with artistic director Jack Persekian.

The symposium included focused presentations by keynote speakers, critical panels and breakout seminars, which addressed broader discussions and local debates in smaller groups. The last day of the symposium included a ‘seminar on wheels’ that visited a bird reserve in Dubai as well as Al Khan, the area of study by artist Lara Almarcegui for the biennial.

The discussion panels focused on:
- The Lure of the ‘Eco’; Offsetting / Upsetting.
- Art vs. issues; Urban Planning & the Future City.
- There were also parallel seminars on Emergencies & Risk and Resources. Truth & Materials, as well as film screenings and artists presentations.


https://www.LTTDS.org/projects/sharjah/

UOVO #14 presented interviews, essays, projects and two CDs around art practices that resist the spectacularisation or romanticisation of ecological issues or the natural world. Instead their practices explored the operational function and processes of eco-systems themselves, a capacity to comprehend connections and transgress disciplines and boundaries while addressing the uniformly conflicted future of the planet. The issue was launched during Art Basel’s Art Lobby on 17 June 2007.

Contents: Adam Carr interviews Latitudes; Mark von Schlegell by Jacob Fabricius; Sergio Vega by Mariana Cánepa Luna; Ibon Aranberri by Peio Aguirre; Lara Almarcegui by Florence Grivel; Tea Mäkipää by Latitudes; Binna Choi by Nav Haq; Haegue Yang by Doryun Chong; Tue Greenfort by Francesca Pagliuca; Christoph Keller by Max Andrews; and Michael Rakowitz by Peter Eleey; Chus Martínez on Arturas Raila; Ben Cobb on the 1973 film ‘Soylent Green’; Photography by Federico Martelli, Zwelethu Mthethwa, Ravi Agarwal and Noguchi Rika; Soundsacpes: photo-documentation and CD compiled by David Toop.

https://www.LTTDS.org/projects/uovo14/
RETURN TO PARADISUM VOLUPTATIS
AN INTERVIEW WITH SERGIO VEGA BY MARIANA CÁNEPA LUNA
CURATORS: ‘GREENWASHING. ENVIRONMENT: PERILS, PROMISES AND PERPLEXITIES’

Fondazione Sandretto Re Rebaudengo, Turin, Italy, 29 February–18 May 2008


What is at stake in today’s constant bombardment of ecological guilt, corporate agendas and political point-scoring with respect to so-called ‘environmental issues’? How can we balance personal responsibility with collective consensus, local with global, or short-term remedies with visionary strategies?

The works of the 25 artists and artist groups presented in the exhibition ‘Greenwashing. Environment: Perils, Promises and Perplexities’ did not just passively lament the degradation of our planet, or provide pragmatic solutions. Instead they actively articulated the contradictions and responsibilities that we encounter personally and as a society. The artists presented in ‘Greenwashing’ – a term used to describe misleading ecological practices – did not necessarily proclaim a ‘correct’ ethical or ‘green’ agenda, but allowed the possibility for broadening and analysing our understanding of what ecology might mean today. Their works often adopted process-based and speculative approaches concerning fundamental ecological subjects such as energy and resource use. Likewise, several artists in the exhibition considered waste, water, land use, the air we breathe and the oil we consume, offering a critical perspective on the perils, promises and perplexities that have emerged as our climate changes.

https://www.LTDDS.org/projects/greenwashing/


Museo Tamayo, Mexico City, Mexico, and tour, April–October 2008

Artists: (Programme 1) Gerry Schum, Richard Long, Barry Flanagan, Dennis Oppenheim, Marinos Boezem, Jan Dibbets, Walter de Maria, Nancy Holt, Robert Smithson, Gordon Matta-Clark. (Programme 2) Francis Alÿs, Donna Conlon, Hans Schabus, Ibon Aranberri, Mario Garcia Torres, Thiago Rocha Pitta, Maria Thereza Alves, Damián Ortega, Nikolaj Recke, Jordan Wolfson, Cyprien Gaillard

Borrowing its title from the writings of Robert Smithson, this programme revisited a selection of moving-image works that form part of the historical memory of Land Art, through and alongside more recent productions by contemporary artists. It was developed following the invitation from the Museo Tamayo Arte Contemporáneo, Mexico City, to curate their spring 2008 Panorámica video cycle.

The project grew out of Latitudes’ work on the publication ‘LAND, ART: A Cultural Ecology Handbook’ (2006), in looking at the legacy of Land Art in relation with contemporary practice and social and environmental ecology. A concern with remoteness, together with the powerful allure of specific sites, wove throughout the films, which were set in locations including the sewers of New York and Vienna (Gordon Matta-Clark, Hans Schabus), the deserts of California (Mario Garcia Torres), the mountains of the Basque country (Ibon Aranberri), and the beaches of Taveuni (Nikolaj Recke).

The programme was premièred at the Museo Tamayo 1–2 April & 5–6 April 2008, and toured to MARCO, Museo de Arte Contemporáneo de Vigo, Spain, 8–9 May, 15–16 May; Stadtikino, Kunsthalle Basel, Basle, Switzerland, 27 May; Centro Andaluz Arte Contemporáneo (CAAC), Seville, Spain, 24–25 June; Fundació Suñol, Barcelona, Spain, 7–8 July; Hongersdijk Farmstead, Wilhelminalopolder, Zeeland, The Netherlands (presented by SKOR Foundation for Art and the Public Domain), 11 July; Spike Island, Bristol, UK, 19 October; Centro de Arte Dos de Mayo, Móstoles, Madrid, Spain, 25 October.

https://www.LTDS.org/projects/stakeinthemud/
‘THE CREST OF A WAVE’ by Lawrence Weiner was a project in four parts – a distributed ephemeral sculpture, a wall installation, a sound work and an action – together each asked what might constitute a public sculpture. Weiner’s new work triggered a chronicle of Spain’s mercantile and maritime history, equestrian and commercial power, offering a biography of materials and a testament to the transmutability of language.

On the 24 September 2008, coinciding with the festivities of Barcelona, the co-patron saint of the city, an ephemeral sculpture by Weiner was distributed throughout over 70 emblematic bars, cafes and restaurants in the city to accompany café con leche, cortado, carajillo, or conversation. Printed on hundreds of thousands of standard 7 gram white sugar sachets in three languages, Weiner’s striking typographic rendition of the statement A CLOTH OF COTTON WRAPPED AROUND A HORSESHOE OF IRON TOSSED UPON THE CREST OF A WAVE, was accompanied by an emblem which evoked the trajectory of a certain horseshoe over a wave in diagrammatic form.

The second and third parts were exhibited at Nivell Zero at Fundació Suñol, where Weiner presented an adaptation of the statement painted on an exterior wall of the courtyard in Catalan, Spanish and English. In the interior space one could listen to the same statement within a catchy musical composition based on a track by Ned Sublette and The Persuasions. The last element of the project manifested itself as an event realized by the sea during the opening week of the exhibition: an iron horseshoe was wrapped in a cotton cloth and was tossed upon a wave’s crest.

https://www.LTTDS.org/projects/weiner/
UN DRAP DE COTÓ
EMBOLICAT AL VOLTANT
D'UNA FERRADURA DE FERRO
LLENÇAT CONTRA LA CRESTA
D'UNA ONA

A CLOTH OF COTTON
WRAPPED AROUND
A HORSHOE OF IRON
TOSSED UPON THE CREST
OF A WAVE

UN PAÑO DE ALGODÓN
ENVELUETO ALREDEDOR DE
UNA HERRADURA DE HIERRO
LANZADO CONTRA LA CRESTA
DE UNA OLA
‘X, Y, etc.!’ was a film and video programme of an array of artworks, motivated by the methodological project of Charles Fort (1874–1932). Fort was a relentless researcher of paranormal and anomalous phenomena ‘avant la lettre’, yet he made no attempt to present a coherent theory or to endorse the material which he compiled through years of work in the British Museum and New York Public Libraries. Instead, his accounts of uncanny artifacts, unexplained disappearances, objects falling from the sky, etc. comprise a satire of acceptability and belief. Hence in ‘X, Y, etc.!’ everything was considered plausible: the banal and the unique, artistic with non-artistic, fact with fake, sincere with insincere, correct with incorrect, etc. Art was encountered, and artists encountered the world, as a fundamentally unexplained phenomenon.

‘X, Y, etc.!’ participated in Fort’s universe by presenting a contrary border-land of knowns and unknowns, cynicism and speculation, science and fiction, where everything was anomalous and underdetermined. “It does not matter where we begin”, Fort wrote, “whether with stars, or laws of supply and demand, or frogs, or Bonaparte. One measures a circle beginning anywhere”.

https://www.LTTDS.org/projects/xyetc/

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‘La, la, la, la: on winning and losing’ reflected on the dichotomy of winning and losing and the social representation of success and failure, both in our private and public lives. The exhibition title referred to the infamous 1968 winner of the Eurovision Song Contest – ‘La, la, la!’ – performed by the Spanish singer Massiel, yet originally written by Barcelona-born Joan Manuel Serrat. Serrat would have sung in Catalan but was prohibited from performing in Eurovision by the Franco regime. His lyrics were stripped of all political connotations and Massiel brought in. ‘La, la, la!’ eventually triumphed over the favourite – United Kingdom’s entry, suitably titled ‘Congratulations!’ – by just one point. Yet the votes were fixed by the Spanish dictatorship in order to boost the country’s image abroad. Beyond the anecdote, this ironic story of victory and defeat served as a paradigmatic example of the relativity of achievements.

The exhibition was presented in the wider context of the Premi Miquel Casablancas, dedicated to award artists under 36, and in an international cultural context increasingly orientated towards recognition and awards – an economy of cultural production and prestige. Is it possible that awards like this reinforce the assumption that prodigious success can only be achieved at an early age? Does the art system need to reward artists in order for them to be considered of public worth? Does this make artists more strategic about their options? And, how is this glorification measured and represented in artistic practice?

https://www.LTTDS.org/projects/lalalala/
CURATORS: ‘PORTSCAPES’ PUBLIC ART COMMISSIONS

Port of Rotterdam, The Netherlands, throughout 2009

Artists: Lara Almarcegui, Bik van der Pol, Jan Dibbets, Marjolijn Dijkman, Fucking Good Art, Ilana Halperin, Christina Hemauer & Roman Keller, Paulien Oltheten, Jorge Satorre, Hans Schabus, Maria Barnas, and Markus Miessen.

‘Portscapes’ was a year-long series of new projects commissioned by the Port of Rotterdam Authority with advice and support from SKOR Foundation for Art and the Public Domain. It was produced and presented throughout 2009 alongside the construction of Rotterdam’s Maasvlakte 2 - the extension to Europe’s largest seaport and industrial area realised between 2008 and 2013 by creating a 2,000-hectare area of reclaimed land. With the involvement of Dutch and international artists, ‘Portscapes’ aimed to consider the physical and conceptual implications of the new lands of Maasvlakte 2, as well as the city-port as a distributive network – a hub of exchange across artistic, marine, and mercantile registers.

‘Portscapes’ evolved around the leitmotif ‘itineraries and destinations’ by creating events varied in size and scale such as temporary interventions, performances and site-specific audio tours. ‘Portscapes’ unfolded as a cultural guidebook to the port area, exploring the material, historical, artistic, architectural, political, social, ecological pasts, presents and futures of the development as well as the ripe contexts of trade and energy.

The inaugural project took place on 8 February 2009 with the filming of ‘6 Hours Tide Object with Correction of Perspective’ by Jan Dibbets. Originally shot forty years earlier, the film was included in Gerry Schum’s seminal ‘Land Art’ TV series.

https://www.LTTDS.org/projects/portscapes/
De Rotterdamse haven wordt bij de monding van de Maas uitgebreid met 2000 hectare nieuw land. In voorbereiding van de komende jaren van de aanleg van Maasvlakte 2 en de ter plaatse nog overblijvende haven deel zal een nieuwe haven ontstaan. De Rotterdamse haven met een oppervlakte van bijna 4000 hectare is onderdeel van de Westerscheldehaven. De haven is georganiseerd in zeven havens, waarin de Voorhaven de meest westelijke en de Nieuwe Maas de meest oostelijke ligt. De Voorhaven is een voornamelijk industriële haven. De Nieuwe Maas is een commerciële haven met rederijen. De Rotterdamse haven heeft een malaise in de scheepswerven. Het bedrijf behandelde slechts een klein deel van de havenactiviteiten. De haven moet worden gerestaureerd en de industrie moet worden afgewisseld met culturele functies. De haven moet worden gepland voor culturele en recreatieve doeleinden. De haven moet worden ontwikkeld als een ‘stadspoort’ voor Schiedam.

Braakliggende terreinen in de Rotterdamse haven

Deze plekken zijn resten van de voorwerpen die zich aan een ontwerp onderworpen zijn voor een specifieke doel en kunnen worden gebruikt. Omdat ze niet gebruikt worden worden ter ren en ruimte voor cultuurlijke bouwwerken worden aangeworen — procesen die zichtbaar doen veranderen in de samenleving. Het zijn tussenuitslagen waarbij lijf en licht afgesneden is, waar de tijd stil blijft staan. Lopendal van het eeuw van de haven bieden in een parallel voor begin van en voor andere onbewoonden bouwprojecten, houten platen met naarmate voor waard.

Deze plekken zijn een van de weinig prachtige havens die aan een ontwerp onderworpen zijn voor een specifieke doel en kunnen worden gebruikt. Omdat ze niet gebruikt worden kunnen worden er ruimte voor cultuurlijke bouwwerken worden aangewor- den — procesen die zichtbaar doen veranderen in de samenleving. Het zijn tussenuitslagen waarbij lijf en licht afgesneden is, waar de tijd stil blijft staan. Lopendal van het eeuw van de haven bieden in een parallel voor begin van en voor andere onbewoonden bouwprojecten, houten platen met naarmate voor waard.
‘Provenances’ was composed of three specially-commissioned solo presentations. The exhibition reflected on the heritage industry and the museumification of history, as well as the creation, transmission and fidelity of cultural worth. The artists in shared an aesthetic and pragmatic concern with the principle of the personal archive or the pre-museal wunderkammer. The categorization and veracity of their objects, images and words was always provisional.

Erick Beltrán presented four works (‘Euridice’, ‘Creusa’, ‘Sybil of Cumea’, and ‘Ildeth’, all 2009) each of which focussed around a relic-like artifact made with particular natural substances – oak leaves and gold, ash from Vesuvius, tufo stone, and carved salt from the site of Robert Smithson’s ‘Spiral Jetty’ respectively.

Encompassing formats including performance-lectures, published fiction and collections of articles and artefacts, the projects of Simon Fujiwara take shape as a carefully constructed borderline of ethology, eroticism, architecture and ancestry. ‘The Museum of Incest’ (2009) was a multipart project which unearthed an implicit myth of human origins and an explicit sexual archeology. Fujiwara presented the performance-lecture ‘The Museum of Incest: A Guided Tour’ during the opening night.

In ‘Floating Lines’ (2008–9) Jordi Mitjà reflected on practices of information retrieval, falsification and accumulation. In his seemingly sparse installation, clusters of photocollages were hidden from immediate view by a string curtain which necessitated the visitors’ gesture in order to reveal them.
Ignasi Aballí’s new project for the eight display windows of the Today Art Museum’s project space SUITCASE Art Projects responded to the retail context of the Yintai Centre in Beijing, as well as to an artistic history of absence, nothingness and invisibility. While some of his installations adopted the characteristics of commercial presentations, others adapted and enhanced the physical components of apparent emptiness, such as light and air. Using the everyday materials which he favours in his practice, including dust, found imagery and simple lettering, Aballí ‘revealed nothing’ with a conceptual charm and analytical rigour while addressing philosophy’s central and most perplexing question: Why is there something rather than nothing?

‘Vitrines for a vitrine’ (all works 2009) consisted of the display of objects themselves used for the display of objects. Three transparent vitrines of various sizes - types employed both in museum and shopping situations - were nested within the glass vitrine itself. Each in turn displayed a photograph of an empty vitrine. ‘Taking Measures’ featured an array of instruments and devices (a stopwatch, a thermometer-hydrometer, a lux meter, a compass, an anemometer, a barometer, a sound meter, an electromagnetic radiation meter, etc.) commonly used for measuring things that we cannot see directly: the microclimate of the vitrine was brought into visibility through analytical apparatus of quantitative evaluation.

In 2015 this work was presented as part of Aballí’s survey exhibition at the Museo Nacional Centro de Arte Reina Sofía, Madrid, and has also been further developed into a photographic series.

https://www.LTTDS.org/projects/aballi/
'THE GARDEN OF FORKING PATHS'

Maisterravalbuena, Madrid, Spain,
28 May–31 July, 2009

Artists: Eric Bell & Kristoffer Frick, The Infinite Library (Daniel Gustav Cramer & Haris Epaminonda), huber.huber, Leslie Hewitt & Matt Keegan, and Nashashibi/Skaer

‘The Garden of Forking Paths’ brought together the work of five artist-duos to consider duality, simultaneity, saturation and proliferation. The exhibition pursued, on the one hand, the implications of two individuals working together as a single author-function and, on the other, operated alongside artwork concerned with the reproducibility of images. In part a hermeneutical maze—its curator and hosted by duos (Latitudes and Maisterravalbuena, respectively) —‘The Garden of Forking Paths’ highlighted a condition where decisions and imagery are at least twice mediated.

The duos of the exhibition were each composed of different personal and professional dynamics—the artists are variously exclusive collaborators, related by birth, occasional accomplices, couples in life, and so on. Comprising works using editorial, photographic, sculptural, procedural, collage and appropriation techniques, ‘The Garden of Forking Paths’ was concerned with such conditions in the context of the synthesis, modulation and reuse of images over time. The exhibition took its title from the 1941 short story by Jorge Luis Borges which centres on an apparently unfathomable novel and a mysterious labyrinth which are revealed to be one and the same. Written as if a statement by a double agent, this dense mystery tale proposes reality as a profusion of divergent alternatives and dimensions, a saturation of all possible outcomes.

https://www.LTTDS.org/projects/forkingpaths/
CURATORS: THE BRUCE HIGH QUALITY FOUNDATION, ‘NO SOUL FOR SALE’

X Initiative, New York, United States, 24–28 June 2009

‘No Soul for Sale - A Festival of Independents’ brought together over 30 not-for-profit centres, alternative institutions, artists’ collectives and independent enterprises from Berlin, Milan, Dublin, Barcelona, Paris, Reykjavik, Hong Kong, Rabat, Trinidad, New York, Los Angeles, etc. that support a diverse cultural programme.

Latitudes set up a temporary office-base camp in the former Dia Art Foundation building on 22nd Street, transposing daily operations while presenting our publications and other paraphernalia. The office-scenario’ was conceived by the New York-based artist group The Bruce High Quality Foundation, incorporating ‘the ruins’ from the abandoned 1983 Burger King facility on Governors Island, where the Foundation recently shot ‘Isle of the Dead’, a zombie movie shown as part of Creative Time’s ‘This World & Nearer Ones’. The Bruce High Quality Foundation also screened three films during the festival screening and performance programme on June 28th.

https://www.LTTDS.org/projects/nosoulforsalex/

‘Sequelism: Possible, Probable, or Preferable Futures’ was an exhibition that looked into the future and at that which is yet to happen. It considered how art and the inexact arena of futurology might be utilised as a means to better comprehend, rethink, obscure, or even colonise the present.

The future is commonly manifested in popular cultural forms, including science fiction, yet how might we look beyond the present without recourse to established genres? To what extent does strategic foresight affect our understanding of the now, the ‘then’ or the ‘when’? Is the future a culturally specific phenomenon, that is inherently Western in its gaze and orientation? And just how accurate can we be when imagining the future? Disputing illustrative organisation around a predetermined thesis, the project itself invited doubt, speculation and to-be-determined outcomes.

Francesc Ruiz’s stair-barrier installation ‘Untitled (Bristol)’ (2009) took the shop windows of the high streets in the south of Bristol – East Street and North Street – as sequential units akin to comic-book vignettes. Ruiz created a narrative around a dystopian future in which destruction, revolt and anger have invaded the city after an economic downturn. Haegue Yang’s ‘Holiday for Tomorrow’ (2007) considered our perception of time, and the emotional anticipation of holidays. At its centre was a video essay showing Seoul during the Korean harvest holiday Chuseok.

https://www.LTTDS.org/projects/sequelism3/
Francesc Ruiz, ‘Untitled (Bristol)’, 2009.

CURATORS: ‘PORTSCAPES’ EXHIBITION

Museum Boijmans Van Beuningen, Rotterdam, the Netherlands, 30 January-25 April 2010

Artists: Lara Almarcegui, Bik van der Pol, Jan Dibbets, Marjolijn Dijkman, Fucking Good Art, Ilana Halperin, Roman Keller & Christina Hemauer, Paulien Oltheten, Jorge Satorre, Hans Schabus. Maria Barnas (poetry), and Markus Miessen (interviews). Curated with Theo Tegelaers.

This was the concluding presentation of ‘Portscapes’, Latitudes’ year-long commissioning series of ten public works in and around Rotterdam’s port extension project Maasvlakte 2.

The films by Rotterdam-based artists Bik van der Pol and Marjolijn Dijkman, ‘Facts on the Ground’ (2009–10) and ‘Surviving New Land’ (2009–10) respectively, were premiered coinciding with the opening of the exhibition. Bik van der Pol’s project was concerned with the definition of the design of Maasvlakte 2. What directed the choice for its location? What role did poetics and aesthetics play in this enormous process and typically Dutch undertaking? Their project consisted of a film in which they “roughly and continuously circle over and around the Maasvlakte 2 site from the air, approaching the location like prey, recreating the drawn maps that represent the planning of MV2. Using the helicopter as a pencil and the film material as the paper traces will be left.”

Dijkman’s project for ‘Portscapes’ was inspired by the blank spots on old navigational charts which declared “Here Be Dragons”. Alongside the motifs of ‘the unknown island’ and sea monsters in literature and popular culture, she developed her video-based work by drawing on the mythological and monstrous potential which surrounds the new piece of Dutch land which has come into being with the emergence of Maasvlakte 2 from the sea.

https://www.LTTDS.org/projects/portscapesboijmans/
CURATORS: MARTÍ ANSON, ‘NO SOUL FOR SALE’

Tate Modern, London, United Kingdom, 14-16 May 2010

Following its participation in the New York edition of ‘No Soul for Sale – A Festival of Independents’ in June 2009, Latitudes was invited to participate in the second edition of the festival in the context of Tate Modern’s 10th Anniversary celebrations. Latitudes’s contribution was a collaboration with the Catalan artist Martí Anson.

In response to the need to travel to London, Anson set up the company ‘Mataró Chauffeur Service’, and drove Latitudes from Barcelona to London and back. Designing the livery of the single vehicle fleet, his uniform, and the journey to Tate Modern and back (including the ferry journey Santander-Portsmouth) all formed a part of the project. The gold-trimmed black vehicle’s design was based on the original look of the yellow-and-black Mataró taxis from the 1960s, a branding later ‘stolen’ by neighbouring Barcelona’s taxi fleet.

The car itself formed the basis of Latitudes’ temporary office-encampment in the Turbine Hall and was parked up for the weekend alongside a picnic scenario of camping chairs, folding table and parasol as well as a slideshow of images of the journey. In this setting Latitudes presented films and publications relating to their recent projects. The scenario also served as a meeting point for a series of informal encounters with invited artists and curators. The car interior was a screening space for films.

‘No Soul for Sale’ featured nearly 70 innovative independent art spaces, not-for-profit organizations and collectives from Cali, Berlin, Philadelphia, Hong Kong, Lisbon, New York, Manila, Beijing, etc. Participants presented talks, screenings, performances alongside each other without partitions walls, following a do-it-yourself spirit.

https://www.LTTDS.org/projects/nosoulforsale/

This page and next two: Martí Anson, ‘Mataró Chauffeur Service’, 2010. This page photos: Courtesy of the artist.
In response to Midway Contemporary Art Library’s holdings of museum catalogues and from publishing houses in Barcelona, Latitudes assembled a counter-accession of approximately 50 self- and micro-published books and paper editions by artists.

Produced since 2005, each publication was by an artist, designer, curator, or publishing initiative based in Barcelona or Catalonia. Although some derived from exhibitions, the books - or in some cases CDs, editions, newspapers, etc. - tended not to be traditional catalogues per se, but rather editorial propositions in themselves. The title of the initiative presented various playful corruptions of Woody Allen’s movie ‘Vicky Cristina Barcelona’ (2008) by substituting place names from Catalonia, suggesting a local alternative to the hackneyed cultural construction of Barcelona, as well as the depiction of the star artist.

The grouping of books included, for example, work by Save As... Publications based in Barcelona and founded in 2008 by Irene Minovas and designer ferranElOtro, Crani editorial (run by Jordi Mitjà, Jesus Novillo and Carolina Trebol), and ‘CRU’ an editions series initiated by Alex Gifreu of design studio Bis, based between Figueras and Barcelona. The publications were displayed at Midway throughout October 2010 before being absorbed into the library holdings.

Alongside this collection supplementation, four Barcelona-based artists (Mariona Moncunill, Gabriel Pericàs, Mireia C. Saladri-gues and Oriol Vilanova) produced book marks which were inserted into undisclosed publications throughout the library for unsuspecting readers to encounter.

https://www.LTDDS.org/projects/viccambrilsbarcelona/
‘The Last Newspaper’ was an exhibition curated by Richard Flood and Benjamin Godsill, inspired by the ways artists approach the news and respond to the stories and images that command the headlines. Alongside the exhibition, a number of partner organisations, including Latitudes, used on-site offices to present their research and stage public dialogues, opening up the exhibition galleries as spaces of intellectual production as well as display.

‘THE LAST POST’ / ‘THE LAST GAZETTE’ / ‘THE LAST REGISTER’... was an evolving-titled 12-page free weekly newspaper and an incremental exhibition catalogue edited during Latitudes’ 10 week editorial residency. Produced from a micro-newsroom placed on the third exhibition floor of the museum, the tabloids were an archive in formation companioning ‘The Last Newspaper’ exhibition, artworks and events, as well as being a platform for critical reflection on the wider agency of art and artists with respect to concerns about how information is produced, managed, recorded, re-ordered, and disseminated.

Each new issue was available for free from the museum galleries each Wednesday, and was distributed exclusively in printed format – although exclusive content was posted on Latitudes’ blog and Facebook. The published record, designed by Chad Kloepefer and Joel Stillman, is the surrogate catalogue of ‘The Last Newspaper’.

Featuring over 100 contributors, including essays and interviews with participating artists, the compilation also brings together articles, exclusive interviews and special features around an expanded selection of practices that address the news, the newspaper, and its evolving form and function.

https://www.LTTDS.org/projects/lastnewspaper/
‘Christina Hemauer / Roman Keller: United Alternative Energies’, the most comprehensive presentation of the duo’s work to date, presented ten works of which four were new productions. The Swiss duo has investigated the concept of energy for several years. One of their main areas of interest is the history of oil and its competing alternatives, notably solar energy. Often involving historical research, remembrance, performance, and film, their projects focus in particular on the politics of oil, energy crises, and the pursuit of new technology.

Their work often provides an opportunity to revitalize key historical moments. Their documentary ‘A Road Not Taken’ (2010) examined former US President Jimmy Carter’s early and ultimately futile efforts to raise awareness about oil dependency, as symbolized by the installation, in 1979, of solar panels on the White House roof.

Also featured in the exhibition was ‘No.1 Sun Engine’ (2008–9). In 1913, American inventor Frank Shuman inaugurated the first large-scale solar power generator near Cairo, Egypt. Although it was economically viable compared to coal power, the plant was only used for one year. The artists reconstructed two segments of this pioneering facility and established an information kiosk in Cairo where local residents and passers-by could discover its story.

‘Globalising the Internationale’ (2006–ongoing) is a choral work which refers to the songs of socialism and the workers’ movements – one of the most widespread social upheavals of the late 19th and early 20th Centuries. With this project, the artists aimed to use the collective force of the human voice to herald a new age of alternative energy beyond fossil fuels.

https://www.LTTDS.org/projects/hemauerkeller/
CURATORS: ‘AMIKEJO’

Museo de Arte Contemporáneo de Castilla and León (MUSAC), León, Spain, throughout 2011

Artists: Pennacchio Argentato, Iratxe Jaio & Klaas van Gorkum, Uqbar (Irene Kopelman & Mariana Castillo Deball), Fermín Jiménez Landa & Lee Welch

‘Amikejo’ was an exhibition season comprised of four exhibitions by artist duos at MUSAC’s project space, Laboratorio 987. Amikejo was a tiny state that existed from 1908–1920 between the Netherlands, Belgium and present day Germany and was founded on a desire to foster more effective international communication through the synthetic language Esperanto – Amikejo means ‘place of great friendship’ in Esperanto. This episode-place was a unique synthesis of cartography, language, nationhood, politics, economics and subjectivity, and was entreated as a twin site to Laboratorio 987 by lending its name and conceptual borders to the exhibition series.

For the first exhibition, Neapolitan duo Pennacchio Argentato presented an interior akin to an abstract fitness gym, the duo framed their own activity by addressing the ideas of leisure and overproduction, work and non-work.

For the second exhibition, the Basque/Dutch duo Iratxe Jaio and Klaas van Gorkum took the woodturning hobby of a retired factory worker – Gorkum’s grandfather – as the point of departure for a self-referential exploration of the notion of artistic production.

In the third chapter, Uqbar (Irene Kopelman and Mariana Castillo Deball) explored the principal of chirality or ‘hand-edness’ – the property of an object that is not superimposable on its mirror image. The exhibition was composed of a spiral staircase, which served as a viewpoint for other artefacts and objects.

Fermín Jiménez Landa & Lee Welch chose to establish their collaboration in relation to the notion of the micronation and devices which delineate sovereignty – borders, stamps, anthems, and so on.

https://www.LTTDS.org/projects/amikejo/

CURATORS: ‘EXPOSITION INTERNATIONALE DES ARTS DÉCORATIFS ET INDUSTRIELS MODERNES & DES ARTS ET TECHNIQUES DANS LA VIE MODERNE’

Meessen De Clercq, Brussels, Belgium, 25 February-16 April 2011

Artists: Kasper Akhøj, Martí Anson, Maria Loboda, Charlotte Moth, and Sarah Ortmeyer

‘Exposition Internationale des Arts Décoratifs et Industriels Modernes & des Arts et Techniques dans la Vie Moderne’ (a title which fused the names of the Paris World’s Fairs of 1925 and 1937) presented the work of five contemporary visual artists engaged with specific instances of modernity as represented through industrial or domestic designs by overlooked makers. A world-famous tower, a street, a range of furniture, and a modular display system, for example, were metaphorically taken apart before being reconstituted, sometimes literally, through artistic practices and personal affiliations which incorporated historical research, travel, tribute and scenography.

Kasper Akhøj presented a slideshow which comprised the latest chapter in his ongoing research into the modular display system Abstracta, originally designed by the Danish architect and designer Poul Cadovious in the 1960s. During the early 1960s Joaquim Anson, the father of artist Martí Anson, developed a range of furniture inspired by modern designs with the aim of offering an affordable and fashionable custom-made range. Forty years on, Anson undertook research to recuperate this social service project of his father.

Maria Loboda presented two new works which incorporated printed fabrics inspired by the designs of Sonia Delaunay, Lotte Frömmel-Fochler, Mitzi Friedmann-Otten, and others – or to be more precise, triggered by written descriptions of their geometric textiles. Charlotte Moth presented a film and nine photographic prints – a Paris street (designed as a totality by the little-known architect Robert Mallet-Stevens and constructed in 1926–27) – became like a stage set for the dramatisation of the mechanics of the photographic image. Sarah Ortmeyer paid homage to the universal symbol and the iconographic myth that is the Eiffel Tower and the structure’s often-forgotten original engineer, Maurice Koechlin. ‘VITRINE MAURICE’ (2011) consisted of a series of objects and furnishings - abstract invocations of the Eiffel Tower’s singularly monumental shape and history.

https://www.LTTDS.org/projects/expositioninternationale/


This page and next. Sarah Ortmeyer, ‘VITRINE MAURICE’, 2011.
Photos: Philippe de Gobert.
LEAD TUTORS: ‘CAMPUS’

Espai Cultural Caja Madrid, Barcelona, 27 June–28 August 2011

Tutor artists: Libia Castro & Ólafur Ólafsson, Renata Lucas, Peter Piller and Adrià Julià; Participating artists: Claudia Claremi, Diogo Evangelista, Jordi Ferreiro, José Joaquín Figueroa, Lola Lasurt, Federico Martelli, Momu & No Es, Quim Packard, Ariadna Parreu, Antoine Renard, Maria Salazar, Daniel Silvo, Carlos Valverde and Mónica Zamudio; Conference presentations: Bartomeu Mari, Jennifer Teets, Carles Guerra and Nikolaus Hirsch

Combining the models of an experimental unaccredited school and an artist residency, Campus’ tuition-free pedagogic programme aimed at encouraging self-organization and building critical awareness through personal tutorials and group discussions.

Four one-week workshops were held during consecutive weeks, each under the guidance of international artists – Libia Castro & Ólafur Ólafsson, Renata Lucas, Peter Piller and Adrià Julià. The project concluded with a self-organised display of the work developed during Campus.

‘Campus’ was divided into 3 modules: Module 1: closed-door presentations by the 15 participants, plus two open-door conferences on four case studies of autonomous or independent pedagogic programmes; Module 2: four one-week workshops under the guidance of the artist-tutors; and Module 3: display of the projects/research.

https://www.LTTDS.org/projects/campus/

EDITORS: ‘LARA ALMARCEGUI. PROJECTS 1995–2010’

Archive Books, Berlin, Germany, 2011

‘Lara Almarcegui. Projects 1995–2010’ was the first monograph to date of the work of Lara Almarcegui. Although Almarcegui has made many small format guidebooks as integral parts of her projects, this was the first publication presenting an overview of the artist’s practice.

The main part of the publication is formed by detailed documentation of the artist’s works and publications accompanied by new descriptive texts written by the editors. These are presented in the following sections: ‘Demolition’, ‘Excavation’, ‘Construction materials’, ‘Ruins’, ‘Wastelands’ (survey, access, and preservation).

Alongside an introductory essay by the editors of the publication, art critic, curator and art historian Cuauhtémoc Medina and the theorist and curator Lars Bang Larsen contribute texts. Medina presents a revised and updated version of a previously unpublished essay entitled ‘The beauty of open space: Lara Almarcegui and the freedom of the unplanned’. The essay involves an analysis of the ‘aesthetic tautology’ of the 17th-century English garden – ‘a field turned into a garden which is made to seem like a field’ – and develops a context for Almarcegui’s work through a partial history of man’s ‘perfection’ of nature, and more especially the concept of nature as coincidental with the origin of industrial modernity. Lars Bang Larsen offers an interpretation of a single work from the artist’s ‘Construction materials’ series: ‘Construction materials, City of São Paulo’ (2006). Based on a talk given by the author at the Creative Time Summit: Revolutions in Public Space, New York, October 2009, Bang Larsen argues that “Almarcegui’s work equips us with the hubris to re-conceive of the city and evaluate and re-organise it as a social space”.

https://www.LTTDS.org/projects/almarcegui/
LARA ALMARCEGUI AND THE FREEDOM OF THE UNPLANNED

Gustavo Sierra

Reprint the bright country garden

Lara Almarcegui’s design project for the southwest corner of the Kellogg building at the University of Iowa involves planning a public art installation. The installation is an open-air garden and will be located in a prominent public space, the Jaycee Plaza, on the University’s main campus. The garden will feature a variety of plant species native to the region, as well as sculptures and other artistic elements. The project aims to create a public space that celebrates the local environment and encourages community engagement. The garden will also serve as a site for educational programs and events, promoting the importance of sustainability and environmental stewardship.
Hosted within a specially-commissioned structure by Dutch artist Jasper Niens and designer Thijs Evarts, ‘The Dutch Assembly’ consisted of the accumulation of 30 hourly talks, readings, artists presentations, performances, book launches, in conversations and screenings throughout the five days of the fair. Contributions representing art spaces, museums, research initiatives and individuals formed a series of ‘depositions’ and dispatches that analysed cultural practice and policy from a changing Dutch perspective, as well as reflections of the artistic links between Spain and the Netherlands.

https://www.LITDS.org/projects/dutchassembly/

The Netherlands was the guest country of ARCOmadrid 2012. With the collaboration of the Mondriaan Fund and the Embassy of the Netherlands in Spain, ARCOmadrid offered a platform for a representation of Dutch art organizations curated by Latitudes.
RESEARCHERS: ‘OPEN CURATING’

BCN Producción 2012, Barcelona, June 2012–April 2013

‘Open Curating’ was a research project resulting in a series of ten interviews with curators, artists, writers and online strategists investigating new forms of interaction between publics with artworks and their production, display and discursive context. It was produced through the BCN Producción 2012 grant of the Institut de Cultura de Barcelona.

The rise of Web 2.0 and an increasing expectation of participation and transparency is transforming the political, social and cultural climate of our times. What relevance does this have for contemporary art, exhibition making and curatorial authorship? Building on concerns explored by Latitudes’ ‘The Last Newspaper’ project (New Museum, New York, 2010), and drawing on the emerging practices of so-called ‘open journalism’ – which seek to better collaborate with and use the ability of anyone to publish and share – Open Curating investigated how contemporary art projects might function beyond the traditional format of exhibition-and-catalogue in ways which might be more fully knitted into the web of information which exists in this world today. Open Curating was concerned with new forms of interaction between publics – whether online followers or physical visitors – with artworks and their production, display and discursive context.

Each interview was conducted between Latitudes and the interviewees over e-mail and a collaborative editing document, at the exception of the conversation with Yasmin Raymond, Curator at the Dia Foundation in New York, based on transcriptions of a live event that took place on the 19 February 2013 at the Auditorium of MACBA.

The ten interviews – each freely available via Issuu.com and Latitudes’ website – were with the Walker Art Center web team from Minneapolis; self-described (non-)architect, blogger and editor Ethel Baraona Pohl from Barcelona; Sonia López and Anna Ramos, the website and Radio Web MACBA team at the Museu d’Art Contemporani de Barcelona (MACBA); Barcelona-based artist, theorist and web activist, Daniel G. Andújar; badlands unlimited, New York-based publishing mavericks; Research Curator Steven ten Thije of the Van Abbemuseum in Eindhoven; Yasmin Raymond of the Dia Art Foundation in New York (live event on 19 February 2013); Singapore-based curator, artist and writer Heman Chong; Lauren Cornell of the New Museum in New York; and Chantal Wong, Hammad Nasar and Lydia Ngai, three team members of The Asia Art Archive in Hong Kong.

https://www.LTTDS.org/projects/opencurating/
#OpenCurating

AN INTERVIEW WITH DANIEL G. ANDÚJAR

#OpenCurating

LATITUDES: SELECTED PROJECTS 2005–PRESENT

AN INTERVIEW WITH HEMAN CHONG

#OpenCurating

BY LATITUDES

#OpenCurating

DIGRESSION(S), ENTRY POINT(S): AN INTERVIEW WITH HEMAN CHONG

#OpenCurating

FREE FORMS: AN INTERVIEW WITH LAUREN CORNELL

#OpenCurating

POR LATITUDES

BY LATITUDES

#OpenCurating

BOOKS_EXPANDED_FIELD: AN INTERVIEW WITH BADLANDS UNLIMITED

#OpenCurating

HOST AND AMBASSADOR: A CONVERSATION WITH YASMIL RAYMOND

#OpenCurating

Latitud.es, the online art platform for Latin America, has been receiving much attention for its innovative approach to art and culture. In this interview, Daniel G. Andújar, an artist, activist, and theorist based in Barcelona, shares his thoughts on the democratization of the informational society.

Question: How do you see the kind of content Badlands publishes for iPad and Kindle as disruptive to (or intersecting with) existing platforms such as museum audio guides?

Daniel G. Andújar: We have no beef with museum audio guides. We have no beef with existing museum audio guides before Badlands published e-books, between the experience of an exhibition and that of an e-book. The experience of an exhibition is not the same as the experience of an e-book. Badlands approaches e-books as a way to suggest a negotiation between the experience of an exhibition and that of a catalogue, between presenting artwork and presenting commentary and context. Let’s talk about the idea of the group exhibition as an iPad e-book and for Badlands the idea of short stories, short sample pieces, and short curatorial texts. We typically don’t like to post “making a sense of presence without depleting our creative thought process” – it’s kind of a deferral to do whatever it takes to maintain a sense of presence without depleting our creative thought process. We typically don’t like to post “making a sense of presence without depleting our creative thought process.”

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**ARCHIVE AS METHOD: AN INTERVIEW WITH CHANTAL WONG, HAMMAD NASAR AND LYDIA NGAI**

*Head of Strategy & Special Projects, Head of Research & Programmes, and Head Librarian at Asia Art Archive, Hong Kong*

**BY LATITUDES**

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*Casa del Lago, Mexico City, Mexico, 27 September–4 November 2012*

**Artists:** Minerva Cuevas, Tania Pérez Córdova, Jerónimo Hagerman, Diego Berruecos, and Terence Gower

Latitudes was invited to participate in La Sucursal (The Branch) at Casa del Lago for which self-organised, self-funded or non-profit organisations temporarily transfer their offices to Casa del Lago.

Alongside ‘Projects 2005–2012’ – a visual index of its thirty projects realized since 2005 – Latitudes originated ‘Incidents of Travel’. Five artists were invited to develop day-long tours, articulating the city and their artistic practice through routes and waypoints in the metropolitan area. Documented and mapped in La Sucursal, the project aimed to explore the chartered itinerary as a format of artistic encounter with the capacity to bypass the convention of the studio visit through highly specific views of the city.

The route proposed by Minerva Cuevas focused on the concept of the public and its socio-economic associations, beginning at the Plaza de las Tres Culturas in Tlatelolco. The tour proposed by Tania Pérez Córdova traced the route of a stretch of Avenida de los Insurgentes – the longest avenue of Mexico City. Diego Berruecos’s tour encompassed several points where he found the raw material for his ongoing investigation ‘PRI: Genealogy of a Party’. Terence Gower’s tour, ‘Urban Models (Zacatenco to Tlalnepantla)’ looked at universalist urbanism models in the northern sectors of the city. Jerónimo Hagerman’s visit delved into relationships between the city and its inhabitants with the outdoors, wilderness and nonhuman nature.

https://www.LTTDS.org/projects/sucursal/
'Incidents of Travel', with Minerva Cuevas. Photos: Eunice Adorno.

'Incidents of Travel' with Tania Pérez Córdova. Photos: Eunice Adorno.

CURATORS-IN-RESIDENCE: ‘INCIDENTS OF TRAVEL, HONG KONG’ / ‘MODERATION(S)’

Spring Workshop, Hong Kong, 7 January–10 February 2013

Artists: Nadim Abbas, Ho Sin Tung, Yuk King Tan, and Samson Young

‘Moderation(s)’ was a year-long programme occurring throughout 2013 between Witte de With, Rotterdam, and Spring Workshop, Hong Kong. Its ‘moderator’, Singaporean visual artist and writer Heman Chong, involved a programme with more than fifty artists, curators and writers, resulting in a conference, three exhibitions, three residencies and a book of short stories.

‘Moderation(s)’ began in January 2013, by hosting Latitudes for a month residency in Hong Kong. During this time, Latitudes investigated the urban territory from a curatorial perspective by looking into how it is articulated through specialist tours and attractions, both phenomena at the edge of the cultural, tourism and leisure sectors. As part of this – elaborating on ‘Incidents of Travel’ at Casa del Lago, Mexico City – Latitudes invited four Hong Kong-based artists – Nadim Abbas, Ho Sin Tung, Yuk King Tan and Samson Young – to develop day-long tours, thus retelling the city and each participant’s artistic concerns through personal itineraries and waypoints.

https://www.LTTDS.org/projects/moderations/
The exhibition presented two recent projects by the Rotterdam-based duo Iratxe Jaio & Klaas van Gorkum motivated by their interest in art’s relationship with labour. Each explores sculptural form and manufacturing processes from the perspective of artists who have not usually made objects. Jaio & van Gorkum undertake what are in part sociological investigations by documenting the local, marginal effects of the displacement of manufacturing industries over the last two generations with the emergence of the global market. Emerging from the artists’ personal history and implicating the direct effects of their own vocation as well as work they ask of others, the projects are moreover complicit in asking what kind of industriousness brings value and what political life objects might have.

Central to ‘Producing time in between other things’ (2011) was a selection of wooden objects made by retired factory worker Jos van Gorkum – Gorkum’s grandfather – which the artists documented in the homes of his relations, friends and former neighbours across the Netherlands. During this process, the artists located the original lathe on which these items had been crafted and began to teach themselves woodturning. The forms which they made as they worked at learning a hobby become the means to support the display of the original objects, presented alongside three videos and photography.

‘Work in Progress’ (2013) immersed itself in the manufacturing industry of the rural Basque village Markina-Xemein. A video documented the mass-production of rubber car parts, following the pieces from the assembly line in a worker-owned factory to subcontracted workshops where informal workers finish them by hand. Several of these workers are employed by the artists to cast hundreds of replicas of small modernist sculptures. These are displayed on mass-produced shelving to evoke the “Chalk Laboratory” of Basque sculptor Jorge Oteiza, a fierce critic of the commodification of art.

The exhibition opening featured a performance by British “avant-folk” musician Nathaniel Robin Mann, developed in collaboration with Jaio & van Gorkum around the tradition of work song.

https://www.LTTDS.org/projects/ajiovangorkum/
CURATORS-IN-RESIDENCE

Gertrude Contemporary / MADA | Monash University of Art Design & Architecture, Melbourne, Australia, 12 May–7 June 2014

Latitudes’ month-long residency was set up in partnership with MADA | Monash University of Art Design & Architecture, as part of Gertrude Contemporary’s Visiting Curator Programme. During the residency Gertrude Contemporary facilitated more than 30 studio visits, arranged museum and gallery visits as well as informal meetings with local curators, writers, academics and graphic designers.

On May 14, Latitudes gave a Lunchtime Art Forum Lecture at MADA followed by an afternoon seminar with candidates from the Curatorial Practice PhD.

https://www.LTTDS.org/projects/gertrude/

LEAD FACILITATORS: ‘CURATING LAB 2014’ CURATORIAL INTENSIVE

NUS Museum, Singapore, 11–14 June; Hong Kong, 16–20 June 2014

Alongside artist, curator and writer Heman Chong, Latitudes led the first phase of Curating Lab 2014, a ten-day Curatorial-Intensive during which 11 recent graduates engaged with the practice of exhibition making through lectures, workshops, tutorials, concluding with a symposium and a field trip to Hong Kong. Curating Lab 2014 focussed on contemporary art and curatorial practices that engage with the exhibition as a site of knowledge production.

On 14 June at the National Library Building a public symposium “When does an exhibition begin and end?” was convened and moderated by Chong and Latitudes with guest participants Shabbir Hussain Mustafa (Curator, National Gallery Singapore), Charles Lim (artist); Anca Rujoiu and Vera Mey (Curators, CCA, Singapore) and artist Shubigi Rao. It consisted of two sessions that reflected on the exhibition’s capacity to articulate its own making and incorporate its own history, pondering how curating and art institutions might be undergoing temporal transformations. The overseas field trip to Hong Kong included visits and discussion at private and public institutions including Spring Workshop, Asia Art Archive, Para/Site and M+ Museum.

https://www.LTTDS.org/projects/curatinglab2014/

PRODUCERS: LAWRENCE WEINER, HAEGUE YANG, IGNASI ABALLÍ AND MARIANA CASTILLO DEBALL, 10TH ANNIVERSARY TOTE BAGS

Barcelona, spring 2015

In spring 2015 Latitudes celebrated its 10th anniversary and marked the occasion by presenting a set of four silk-screened tote bags featuring special designs by four artists with whom Latitudes has collaborated over the past decade.

An artwork by Lawrence Weiner reads ‘A CLOTH OF COTTON WRAPPED AROUND A HORSESHOE OF IRON TOSSED UPON THE CREST OF A WAVE’ and reprises his 2008 solo exhibition at Barcelona’s Fundació Suñol, curated by Latitudes. The graphic featured on Haegue Yang’s bag references two literary works in which elephants are symbols for an exploration of human morality. Ignasi Aballí’s design is a nod to ‘Nothing, or Something’, his project at Suítecase Art Projects / Today Art Museum, Beijing, that Latitudes curated in 2009. The design of Mariana Castillo Deball comprises a two-sided drawing informed by her research into pre-Columbian Mesoamerican codices.

The whole edition was featured in the exhibition ‘A short history of the art book bag (and the things that go in them)’ (24 August–24 October 2015) at the Asia Art Archive, Hong Kong. In 2018, Lawrence Weiner’s bag was acquired by Tate Archive and was exhibited as part of Tate’s ARTIST ROOMS. Lawrence Weiner’ at The McManus Museum and Galleries, Dundee, Scotland (2 November 2018–17 February 2019).

https://www.LTTDS.org/totes/
GUEST FACULTY: ‘BLUEPRINT FOR HAPPINESS’

The Banff Centre, Banff, Canada, 27 July-7 August 2015

As Guest Faculty of the Visual + Digital Art thematic residency ‘Blueprint for Happiness’ - a five week programme led by British artists Heather and Ivan Morison - Latitudes joined the group in the middle two weeks of the programme.

Latitudes led a series of focused discussions bringing forward a series of case studies of (realised and unrealised) projects it has worked on as well as focusing on a number of artists whose practice has dealt with issues around public space in different geographical contexts. Latitudes undertook studio visits with each of the ten participants, joined a field trip to Calgary and organised an evening film programme around public sculpture, translocation and narration.

For its Public Lecture on July 28, Latitudes forwent a chronological account of its projects of the last decade, and instead attempted various transects through its curatorial projects determined by raw materials and their transformation.

https://www.LTTDS.org/projects/banff/
‘Incidents of Travel’, with Megan and Rick Prelinger.

‘Incidents of Travel’, with Amy Balkin.
CURATORS: ‘COMPOSICIONES 2015’

Barcelona Gallery Weekend, Barcelona, 1–4 October 2015

Artists: David Bestué, Dora García, Jordi Mitjà, Rasmus Nilausen & Pere Llobera, and Daniel Steegmann Mangrané

Latitudes conceived and curated ‘Composiciones’ (Compositions), a programme of five interventions commissioned for the first Barcelona Gallery Weekend. The programme complimented the existing calendar of gallery and museums events with a series of new projects that responded to singular locations – public and private sites significant for their architecture, activity or their history.

Located in the domestic setting of the former Director’s house within the 1920s Cosme Toda ceramics factory, David Bestué’s installation comprised a history of humanity from antiquity to the present day told through the evolution and refinement of lighting technology. Dora García’s contribution consisted in pointing out the wealth of information and the activities programmed by the Freudian Field Library, considering the site as a knot which ties together art, psychoanalysis and literature.

Rasmus Nilausen & Pere Llobera exhibited together in a former priest’s house and explored “acheiropoietic” images – those that have supposedly come into being not by human hand, but miraculously. Jordi Mitjà’s contribution took place in the Geological Museum of the Seminary of Barcelona. A series of overhead projectors illuminated the central space of the museum with a panoply of images, shadows and geometries. Daniel Steegmann Mangrané’s sound project took place amongst the subtropical plants of the 1887 Umbracle (shade house) in the Parc de la Ciutadella and centred on the acoustic installation ‘Surucuá, Tequêteque, Arara’.

https://www.LTTDS.org/projects/composiciones/

This page and next: Dora García, intervention at the Biblioteca del Campo Freudiano de Barcelona, 2015. Above left and right / next page photos: Roberto Ruiz. Below left photo: Andrea Paesante.
This page and next: Jordi Mitjà, intervention at the Museu Geològic del Seminari de Barcelona. Photos: Roberto Ruiz.
Hosted in MACBA’s Convent dels Àngels, ‘I will fear no evil’ presented works from the beginning of José Antonio Hernández-Díez’s career in the late 1980s and early nineties – several of which had not been seen since they were first exhibited – in dialogue with a new project.

The exhibition looked back to Hernández-Díez’s first experimental works with video alongside early iconic screen- and vitrine-based works, including those presented at the time of his first monographic exhibition ‘San Guinefort y otras devociones’ (Saint Guinefort and other devotions), held at Sala RG, Caracas in 1991: ‘San Guinefort’ (in MACBA’s collection), as well as ‘El resplandor de la Santa Conjunción aleja a los demonios’ (The shining of the Holy union wards off demons) and ‘Sagrado corazón activo’ (Active Sacred Heart) (all from 1991). These works heralded, as artist-colleague Meyer Vaisman described – ‘a techno-pop view of Catholicism’s most beloved symbols’.

This disquieting and seductive phase of Hernández-Díez’s art deals with the application of communications and medical technology and its interlacing with systems of paranormal belief, most prominently Christian theology. Neither ironic nor profane, they are macabre works that hinge on death, consciousness, resurrection, and the particularly baroque brand of Latin-American Catholicism that was constituted through received European Colonial narratives, as well as by forcibly depriving native peoples of their history and beliefs.

Adopting the form of devotional objects or technological apparitions, the selected artworks seemed archaeological finds from some electro-spiritual clinic, positivist science-fiction proposals for a future religion or props from an illusionist theatrical sideshow.

https://www.LTTDS.org/projects/hernandez-diez/
In 2016 Latitudes and Kadist Art Foundation partnered in a new ‘distributed’ phase of ‘Incidents (of Travel)’ as an online periodical. It launched with a dispatch from Chicago by curator Yesomi Umolu with artist Harold Mendez, and has been followed by reports from Jinja, Uganda; Suzhou, China; Lisbon, Portugal; Terengganu, Malaysia; Yerevan, Armenia; Hobart, Tasmania; Buenos Aires, Argentina; and Reykjavik, Iceland.

Originally conceived by Latitudes as day-long artist-led tours commissioned to artists in and around Mexico City (2012) – followed by Hong Kong (2013) and San Francisco (2015) – ‘Incidents (of Travel)’ expands on the format of the curator-meets-artist studio visit to explore the chartered itinerary as a format of artistic encounter. An itinerary written by each artist can be downloaded and followed by anyone interested in recreating the route; the curators narrate the day though writing, photography and sound. ‘Incidents (of Travel)’ comprises fieldwork and online storytelling that documents an offline day’s itinerary, developed by an artist for, and at the invitation of, a curator – a day experienced together.

https://www.LTTDS.org/projects/incidents/
https://incidents.kadist.org
La Capella, Barcelona, since 2016


Latitudes selected and tutored the annual artistic production grants of the Barcelona City Council. Latitudes mentored exhibition projects by artists Pau Magrané, and Antoni Hervás, and the group exhibition ‘Nostalgic dissidence’ by curator Joana Hurtado Matheu.

‘Demo’ by Pau Magrané transformed La Capella’s Espai Cub into an audio-visual instrument by means of an installation featuring 3D-printed sculptures and an immersive video game.

Antoni Hervás’s project revolved around the legend of Jason and the Argonauts’ expedition in search of the Golden Fleece. The resulting exhibition ‘El misterio de Caviria’ (The Mystery of Cabeiria) explored the transformist and genre-bending possibilities of drawing, a medium that enables him to unite two mythologies: the Cabeirian rites of Classical Greece and figures from Barcelona’s dwindling cabaret scene. The exhibition was awarded the Visual Arts prize of the Premis Ciutat de Barcelona 2016, and the 2016 Artistic Project award by the Associació Catalana de Crítics d’Art (ACCA).

‘Nostalgic dissidence’ curated by Joana Hurtado Matheu presented works by 15 artists that considered nostalgia as a critical and positive way to reflect upon history and memory.

https://www.LTTDS.org/projects/bcnproduccio2016/
CURATORS: ‘COMPOSICIONES 2016’

Barcelona Gallery Weekend, Barcelona, 29 September-2 October 2016

Artists: Lúa Coderch, Regina Giménez, Lola Lasurt, Robert Llimós, and Wilfredo Prieto.

The second edition of the ‘Composiciones’ (Compositions) project further explored Barcelona as a rich fabric of the historic and the contemporary, the unfamiliar and the conspicuous.

Lúa Coderch’s intervention brought a mysterious and improbable apparition to life in the underground home of the Club de Billar Barcelona: a rainbow. Coderch guided sunlight and a spectrum of colours down into the venue with a series of precisely positioned mirrors and prisms, as if evoking the mechanics, geometry and artistry involved in billiards.

Regina Giménez’s presentation of her graphic works took place at Can Trinxet, a former textile factory complex that once employed the largest workforce in L’Hospitalet de Llobregat. Giménez’s intervention comprised painted panels derived from schematic representations of machines and their components.

For her intervention, Lola Lasurt collaborated with the Biblioteca Pública Arús, a study centre founded in 1895 with outstanding collections related to the labour movement, anarchism, Freemasonry and Sherlock Holmes. The project centred on a series of grisaille paintings forming a pictorial frieze that hung from the balcony above a presentation of books in the Arús’s display cases.

Robert Llimós presented a new version of an action that was originally created in the summer of 1972 as part of the legendary avant-garde art festival ‘Los Encuentros de Pamplona’ (The Pamplona Meetings). Three people dressed in identical running gear speed-walked throughout the city, connecting the various venues of the Weekend.

Wilfredo Prieto’s ‘Pantalones rotos’ (Torn Jeans) was realised by the horses of the Guàrdia Urbana de Barcelona and made reference to an image which appears on the tag of every pair of classic Levi’s denim jeans – two horses trying in vain to break a pair of the reinforced trousers.

https://www.LTTDS.org/projects/composiciones2016/

‘4.543 billion. The matter of matter’ was an exhibition that addresses works of art, collections and cultural histories in relation to ecological processes and a geological scale of time. It presented a continuum of materials and temporal landscapes – films, works on paper, photographs, sculptures, documents, and other meaningful things – and sprung from the CAPC building’s former life as a warehouse for colonial commodities whose limestone walls were once deep in the ground and whose wooden beams were once part of a forest. A central proposal of the exhibition was that works of art are part of geophysical history as much as art history.

‘4.543 billion’ attempted to take into account both a micro-local and a planetary perspective, and to rethink some of the histories of art as fragments of broader narratives about the Earth and how our place in it has been represented. What is at stake when art and museums take on greater temporal and material awareness? How might they move beyond a spatial framework of “think globally, act locally”, to “think historically, act geologically”?

The exhibition took a situated view of the past that resisted an undifferentiated narrative in which modernity in general is at fault for global ecological disarray, or humanity in an invariably abstract sense must take responsibility. Accordingly, the artists included instead often addressed the specific roles and purposeful effects of individuals, practices, states or corporations in an account of how mineral agents and organic processes have intertwined with and underpinned culture.

https://www.LTTDS.org/projects/4.543billion/
LATITUDES: SELECTED PROJECTS 2005–PRESENT

4.543 BILLION. THE MATTER OF MATTER


JURY AND TUTORS: ‘BARCELONA PRODUCCIÓ 2017–2018’

La Capella, Barcelona, July 2017–June 2018

Artists: David Mutiloa, Anna Moreno, and Camille Orny & Magda Vaz

As in 2016, Latitudes was one of the mentors of Barcelona Producció, the open-call directed towards supporting the artistic community of Barcelona. Alongside curators David Armengol, Alexandra Laudo, Monica Bello, artists Mireia Sallarès and Joan Casellas, Latitudes was also part of the jury that chose the 17 awarded projects.

As well as supporting exhibitions, the 2017 edition also funded two off-site projects, one publication, two research grants, two digital projects and three performances. Latitudes mentored artists David Mutiloa (main gallery); Anna Moreno (publication); and Camille Orny & Magda Vaz (small gallery).

Using sculpture, video projections and human presence, David Mutiloa’s exhibition ‘SYNTHESIS’ proposed that a labour market that progressively favours flexibility and adaptability had led to the appearance of pharmacologically managed depression, “an illness of responsibility”.

In 1970 a happening took place in Moratalaz, Madrid, to promote the utopian housing project ‘La ciudad del espacio’ by architect Ricardo Bofill. On June 7, 2017, the artist Anna Moreno reenacted the happening in the same location. Moreno’s publication consisted of a vinyl record with the soundscapes of the restitution process, the only existing documentation of the event.

‘Artengo2000’ was a perverse miniseries, a six part drama-documentary based around a group of five flatmates – including semi-fictionalized versions of Camille Orny and Magda Vaz – who have struck a sponsorship deal with an arcane Russian-American multinational corporation known as Artengo.

https://www.LTTDS.org/projects/bcnproduccio2017/
LEAD FACULTY: ‘GEOLOGIC TIME’

Banff International Curatorial Institute, Banff Centre for Arts and Creativity, Banff, Canada, 11 September–6 October 2017

Participants: Justy Phillips & Margaret Woodward (A Published Event), Semâ Bekirovic, Caitlin Chaisson, Becky Forsythe, Chloe Hodge, Shane Krepak-evich, Caroline Loewen, Penelope Smart, and Camila Sposati

‘Geologic Time’ was a month-long Banff International Curatorial Institute (BICI) residency programme organised by the Banff Centre for Arts and Creativity taking place during autumn 2017. Conceived by Latitudes (Lead Faculty), and with the participation of Irish artist Sean Lynch as Guest Faculty, the programme asked how a geologic lens might affect artistic and curatorial practice.

As the Earth’s history and system dynamics absorb the effects of modern human actions, what is at stake for cultural production? Art histories are full of biophysical processes, from the enabling effects of industrial fossil capitalism, to the legacies of landscape representation. Yet how might curatorial and artistic practice venture beyond the great gulf between society and nature that was forged by a nineteenth-century understanding of human activities?

Through a program of fieldwork, seminars, and independent study ten curators, writers, and artists from Hobart, Reykjavik, Hobart, Amsterdam, Vancouver, Toronto, London, Sao Paulo, St John’s, and Calgary, spent their time “thinking with” geology as a potential way to consider non-conventional, deep-time perspectives on curating, exhibition making, programming, and fieldwork within contemporary art.

https://www.LTTDS.org/projects/geologictime/

CURATORS-IN-RESIDENCE: ‘WELCOME TO THE NEIGHBOURHOOD’

Askeaton Contemporary Arts, Askeaton, Ireland, 20–29 July 2018

Latitudes participated in the 13th annual residency programme ‘Welcome to the Neighbourhood’ organised by curator and artist Michele Horrigan. Each year Irish and international artists and curators respond to this small town in County Limerick.

The 2018 programme also involved artists Matt Calderwood, Jonny Lyons, Ruth Clinton and Niamh Moriarty, and curator Gareth Bell-Jones.

Latitudes’ contribution was triggered by a clue which led to an unexpected connection between Barcelona and Askeaton. This became a starting point rather than a conclusion. A textual splinter that is now pointing us towards future research around the navigators, pirates, traders, religions, and economies which linked Ireland with the Atlantic and western-Mediterranean sea-lanes during the last centuries. Written in stone at the cloister of the friary reads: “Here lies the Pilgrim’s body, who died January 17, 1784”. Carl Doran narrates the write-up from the 1984 ‘ABC News’, the town’s annual journal. ‘The Pilgrim’ tells of young love, clandestine marriage, and a blood-hunt that led a merchant from Barcelona to live out his days in penance in Askeaton.

https://www.LTTDS.org/projects/askeaton/
CURATORS: ‘CREAM CHEESE AND PRETTY RIBBONS!’

Galerie Martin Janda, Vienna, Austria, 14 September–13 October 2018

Participating artists: David Bestué, Sean Lynch, Eulàlia Rovira & Adrian Schindler, and Batia Suter.

This exhibition ventured into the apparently perilous middle ground between too much content and too much form, between too many nouns and too many adjectives, between too much everyday and too much artiness. Are objects or statements that are laden with information – or those that are concerned with utility above all else – at risk of appearing aloof and extorting their own importance? Undoubtedly; just as art in an abundantly ‘poetic’ mode might be deemed just too delightful and refined.

The firebrand Viennese satirist Karl Kraus (1874–1936) begins his polemical 1910 essay ‘Heine and the Consequences’ by identifying two “strains of intellectual vulgarity: defenselessness against content and defenselessness against form. The one experiences only the material side of art. It is of German origin. The other experiences even the rawest of materials artistically. It is of Romance origin. To the one, art is an instrument; to the other, life is an ornament. In which hell would the artist prefer to fry?”

Drawing on strategies such as disposition, wit, redundancy, or storytelling, the artists and artworks of this exhibition conspired with seemingly mundane things and images to somehow find and invent ways to rebuff, circumvent, surpass, or mitigate the spurious alternative between indulgent contents and bad Romance.

https://www.LTTDS.org/projects/creamcheeseandprettyribbons/

Eulàlia Rovira & Adrian Schindler, ‘One motif says to the other. I can’t take my eyes off you’, 2018. Photos: Anna Konrath.
Since the late 1990s, Joan Morey (Mallorca, 1972) has produced an expansive body of live events, videos, installations, sound and graphic works, that has explored the intersection of theatre, cinema, philosophy, sexuality and subjectivity. In 2017 Morey was awarded the Ciutat de Barcelona Award for Visual Arts given by Barcelona City Council in recognition of excellence in creativity, research and artistic production.

Morey’s work both critiques and embodies one of the most thorny and far-reaching aspects of human consciousness and behaviour – how we relate ourselves to others, as the oppressed or the oppressor. This central preoccupation with the exercise of power and authority seemingly accounts for the black and ominous tenor of his art.

His practice brings together three vitally important genres of contemporary art: performance (presenting time-based live scenarios, usually involving human bodies and audiences), appropriation (taking and recasting existing texts, forms, and styles – whether from subcultural, literary or classical sources), and institutional critique (examining and addressing the ideologies and power of our social, cultural, and political institutions).

The project ‘COLLAPSE’ encompassed three parts. The first was presented over two floors of the Contemporary Art Centre of Barcelona - Fabra i Coats. ‘Desiring machine, Working machine’ was a survey of ten projects from the last fifteen years of the artist’s work. An exhibition display based around vitrines and video screens deployed as if sarcophagi or reliquaries, was presented alongside a continuous programme of audio works and a programme of live performance extracts.

The second part of ‘COLLAPSE’ took place at the Centre d’Art Tecla Sala, L’Hospitalet de Llobregat, and was the definitive version of the touring exhibition ‘Social Body’. The latter has centred around an evolving presentation of the video-performance ‘COS SOCIAL. Lliçó d’anatomia’ [SOCIAL BODY. Anatomy Lesson], awarded the 2017 Premi de Videocreació of the Xarxa de Centres d’Arts Visuals de Catalunya, Arts Santa Mònica, the Departament de Cultura de la Generalitat de Catalunya, and LOOP Barcelona.

Titled ‘Schizophrenic Machine’, the third and concluding part, comprised a major new site-specific performance. The location was undisclosed until the 113 pre-registered audience members were driven by coaches to the former prison La Model in Barcelona’s Eixample neighbourhood. This was Morey’s first performance with no human actors. Instead a cast of drones and a High Speed Motion Control system, together with voice recordings, strobe lighting and an architecture scanning laser dramatised the foreboding 1904 Panopticon prison architecture. ‘Schizophrenic Machine’ continued Morey’s long-standing exploration of power structures and control of the body.

https://www.LTTDS.org/projects/morey/

COLOPHON

'Latitudes: Selected Projects 2005–Present'
Max Andrews & Mariana Cánepa Luna.


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BIOGRAPHIES

Mariana Cánepa Luna (b. 1977) is a Monte-video-born, Barcelona-raised curator. Mariana graduated in Art History from the Universitat de Barcelona (1995-2000) and studied Cinema History at DAMS, Università degli Studi di Bologna (1999) before completing the MA Curating Contemporary Art, Royal College of Art, London (2002-4).

She assisted the curators of the retrospective ‘Frank Gehry, Architect’ at the Solomon R. Guggenheim Museum, New York (2001), and was Fondation de France Curatorial Fellow at the Serpentine Gallery, London (2004-5). In 2005 she founded the curatorial office Latitudes with Max Andrews. Mariana collaborates with the online platform art-agenda and since 2015 is a board member of the Fundació Privada AAVC governing Hangar–Centre of Production, Research and Visual Arts in Barcelona.

Max Andrews (b. 1975) is a Bath-born, Barcelona-based curator. Max obtained a BA (Hons) in Critical Fine Art Practice at the University of Brighton (1995-98), before completing the MA Curating Contemporary Art, Royal College of Art, London (2001-3).

He was Curatorial Fellow at the Walker Art Center, Minneapolis (2003-4) and Special Projects Curatorial Assistant to Director, Tate Collection, London (2004-5). In 2005 he founded the curatorial office Latitudes with Mariana Cánepa Luna.

Since 2015 Max has been a Contribut-ing Editor of ‘frieze’ magazine, where he has written since 2004.