LATITUDES

SELECTED PROJECTS
2005-PRESnet

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-Diez, 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 Kunsthalle (2008).

Editorial projects have resulted in publications including ‘LAND, ART: A Cultural Ecology Handbook’ (Royal Society of Arts/Arts Council England, 2006), the monograph ‘Lara Almarcegui: Projects 1995-2010’ (Archive Books, 2011) and artist books by Martí Anson (Save As... Publications, 2011), Christina Hemauer and Roman Keller (Kunsthall Århus, 2011) and Simon Fujiwara (Archive Books, 2009). Moreover, writing has formed an integral part of Latitudes’s critical engagement with contemporary artistic practices and has included contributions to catalogues for institutions such as CAIRN Centre d’Art (2019), IMA Brisbane/MUMA - Monash University (2016), MACBA (2016), MUSAC (2012), New Museum (2010), and the Walker Art Center (2007), amongst others.

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/
LAND ART
A Cultural Ecology Handbook

Today, the inter-disciplinary understanding of ecology articulates a web of relations that gives way to new ways of living. Through diverse and complex landscapes of art, urban planning, agriculture, tourism, commerce, and industry, the world can understand its relation to the Earth. This publication offers an insight into the inter-disciplinary understanding of ecology and its relation to art. It provides a platform for the exchange of ideas, a venue for discussion, and a venue for action. It is a handbook that explores the relationship between the Earth and the human condition.

Edited by Max Andeen

‘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/
Mariana Castillo Deball, ‘It rises or falls depending on whether you’re coming or going. If you are leaving, it’s uphill; but as you arrive it’s downhill’, 2006. Photo: Robert Justamante.
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 ecosystems 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 Mtethwa, Ravi Agarwal and Noguchi Rika; Soundsacpes: photo-documentation and CD compiled by David Toop.

https://www.LTTDS.org/projects/uovo14/
Above: Interview between Michael Rakowitz and Peter Eeley. Below: Interview between Christoph Keller and Max Andrews. Following two pages: Interview between Sergio Vega and Mariana Cánepa Luna.
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.LTTDS.org/projects/greenwashing/


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

Artists: (Programme 1) Gerry Schum, Richard Long, Barry Flanagan, Dennis Oppenheim, Marinus Boezem, Jan Dibbets, Walter de Maria, Nancy Holt, Robert Smithson, Gordon Matta-Clark. (Programme 2) Francis Alÿs, Donna Conlon, Hans Schabus, Ibon Aranberri, Mario García 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 García 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; Stadtkino, 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, Wilhelminapolder, 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.LTTDS.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
LENÇAT CONTRA LA CRESTA
D'UNA ONA

A CLOTH OF COTTON
WRAPPED AROUND
A HORSESHOE OF IRON
TOSSED UPON THE CREST
OF A WAVE
UN PAÑO DE ALGODÓN
ENVUELTO ALREDEDOR DE
UNA HERRADURA DE HIERRO
LANZADO CONTRA LA CRESTA
DE UNA OLA
CURATORS: ‘X, Y, ETC.!’

Artissima 15, Turin, Italy, 6–9 November 2008


‘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 borderland 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/
LA, LA, LA: ON WINNING AND LOSING

Centre Cívic Sant Andreu, Barcelona, 29 November 2008-17 January 2009


‘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 and failures.

The exhibition was presented in the wider context of the Premi Miquel Casablanca, 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/
‘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/
LATITUDES: SELECTED PROJECTS 2005–PRESENT

‘PORTSCAPES’ PUBLIC ART COMMISSIONS
Wastelands of the Port of Rotterdam


Deze plekken zijn de weinige in Rotterdam die niet aan een ontwerp onder- hevig zijn of voor een speci- fieke doel worden gebruikt. Omdat ze met rust gelaten worden kunnen er natuurlijke processen van verval en tran- sitie worden waargenomen – processen die overal plaats- vinden maar die in de rest van de stad verborgen blijven. Het zijn tussentijdse plekken waarbij alles mogelijk is, waar de tijd lijkt stil te staan. Losgemaakt van het ritme van de haven lijkt stil te staan. Losgemaakt van het ritme van de haven. Ze bieden een paradijs voor begroeiing en voor andere onbetrokken bezoekers, hoewel misschien niet meer voor lang.

The Port of Rotterdam is be- ing further enlarged with the creation of 2000 hectares of new land built into the sea near the mouth of the river Maas. The port area is going through a period of dramatic transformation during prepara- tion for this Maasvlakte 2 project which not only in- volves gaining land, but also the expansion of transporta- tion, infrastructure and the in- itiation of environmental com- pensation schemes. Several of the places that appear in this publication are unpro- tected and will disappear over the coming years as they are absorbed by the growing port. Other areas near Rotter- dam, Schiedam and Vlaardin- gen were once centers of in- dustry; for the moment they are home to largely neglected wastelands which persist alongside canals, docks, roads and railway tracks. Some of these wastelands will become green spaces, resi- dential developments or even cultural areas – part of the regeneration process taking place throughout the port and city districts. Until then they are great empty gaps: neither natural areas nor industrial spaces, neither parks nor gardens.

These sites are some of the few in the Rotterdam area that have not yet been subjected to any design, or used for any particular purpose. Because they have been left alone, nat- ural processes of decay, tran- sition and entropy can be ob- served. Such processes are taking place everywhere yet are often hidden by the fab- ric of the city. These are in-between places where almost anything is possible, where time seems to have slowed down, independent of the rhythm of the port, they offer a paradise for unplanned veg- etation and for other intrepid visitors – though perhaps not for much longer.

‘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.

https://www.LTTDS.org/projects/provenances/
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/
CURATORS: ‘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 - itself curated 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/
‘The Uncertainty Principle’ was an expansive programme curated by Chus Martínez divided into four parts. Through conferences, performances, cinema, video programmes and artist presentations sought to analyse the multiple ways of generating a hypothesis.

The five films included in the Latitudes-curated screening programme ‘What are we going to do after we’ve done what we’re doing to do next?’ considered the notion of memory in reverse, prognosis, doubt and strategic foresight within the arena of futurology, in particular narratives of time travel, asking ‘How we might look beyond the present with or without recourse to established genres?’. The selection functioned as a ‘trailer’ for the exhibition ‘Sequelism. Episode 3: Possible, Probable, or Preferable Futures’, Arnolfini, Bristol, UK, 18 July–20 September 2009.

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

‘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/
CURATORS: ‘SEQUELISM PART 3: POSSIBLE, PROBABLE, OR PREFERABLE FUTURES’

Arnolfini, Bristol, United Kingdom, 18 July–20 September 2009


‘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/

Sequelism Part 3: Possible Probable or Preferable Futures
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 Olnethen, 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.
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/nosoulforaletate/
CURATORS: ‘VIC CAMBRILS BARCELONA... A LIBRARY PROJECT’

Midway Contemporary Art, Minneapolis, United States, from October 2010

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 CD 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, Jesús Novillo and Carolina Trebol), and ‘CRU’ an editions series initiated by Àlex 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 bookmarks which were inserted into undisclosed publications throughout the library for unsuspecting readers to encounter.

https://www.LTTDS.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 Kloepfer 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/
THE LAST NEWSPAPER


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

Edited by Latitudes

"TIMELY!" • "SAVvy!" • "VIABLE!" • "LOOSEy-GOOSEy!"
READING THE READER

IRINA CHERNYAKOVA AND GREG BARTON ON ‘THE LAST NEWSPAPER’; PARTNER ORGANIZATION NETLAB AND JOSEPH GRIMA’S ‘THE NEW CITY READER: A NEWSPAPER OF PUBLIC SPACE’

FOCUS

One can’t help but wonder how the social nature of the printed page, as well as the demeanor of an editor, has changed in the age of the network. The advent of email freed editors from the necessity of interpersonal contact, rendering readers and writers invisible to each other. The digital revolution has also transformed the perceptual structure of the page, fragmenting papers into micro-niche interest groups, and packing each edition with features that should be incorporated into the next. On this occasion, Editor-in-Chief Greg Barton, Irina Chernyakova, Collin Munn and Varnelis spoke about the social and cultural attitudes that inform their project, ‘The Last Newspaper’. They discussed the increasing focus on the financial sustainability of art institutions, the increasing visibility and prominence of curatorial offices and the increasing influence of marketing and advertising in contemporary cultural production, and the role of the internet in the changing relationship between news and art. The readers, writers and editors of ‘The Last Newspaper’ are an anonymous group of individuals who have contributed to the project, and whose names have not been told the names of the places they hail from or the generalities of the cities they hail from. The editors for each individual issue are appointed by an elected assembly, explaining in a basic way, ‘the structure of layouts and the minded split in content of days and nights’.

The Last Evening Sun

Janine Armin talks to ‘The Last Newspaper’ artist Hans Haacke.

THE WIRES

Without rain partial nights aerial days.

Without rain partial nights aerial days.

THE LAST EVENING SUN

Janine Armin talks to ‘The Last Newspaper’ artist Hans Haacke.

EXCLUSIVE INTERVIEW

Janine Armin talks to ‘The Last Newspaper’ artist Hans Haacke.

The Last Observatory

Janine Armin talks to ‘The Last Newspaper’ artist Hans Haacke.

Janine Armin talks to ‘The Last Newspaper’ artist Hans Haacke.
PAPER-WEIGHT CHAMPION

READERS’ LIVES

"I was 10 years old when I first found one of these weights. I was in the local library and saw it sitting on a shelf. I was fascinated by it, so I picked it up and started to examine it. I was so interested in it that I decided to write a story about it.

"I wrote the story and submitted it to my school’s newspaper. They published it, and it was a hit. People loved it! They started to ask me for more stories, so I started to collect more and more weights. I even started to organize my collection in a way that made sense. I started to see patterns and similarities between the weights, and I began to see connections between different cultures and countries. It was amazing!"

"Now, I’m a professional paperweight collector, and I travel around the world to find new weights. I’ve been to China, Japan, India, and many other places. I’ve seen so many different weights, and I’ve learned so much about the history and culture of each place. It’s been a wonderful journey, and I’m grateful for every day of it."

PRESS VICTIM
COLLIN MUNN INTRODUCES MIKE KELLEY’S WORK IN ‘THE LAST NEWSPAPER’.

FOCUS

MIKE ON MIKE
New Museum Guard & Tour Guide Mike Santistevan reflects on Mike Kelley and his ‘Timeless/Authorless Series’.

100 YEARS AGO...

THE NEXT NEWSPAPER: WEB AGGREGATION
For the organizations, projects, individuals and institutions managing life and paper news, this is the aggregation.

‘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 ‘handedness’ - 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/

‘Amikejo’ catalogue cover detail.
‘Exposition Internationale des Arts Décoratifs et Industriels Modernes & des Arts et Techniques dans la Vie Moderne’ 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.
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 Joaquin Figueroa, Lola Lasurt, Federico Martelli, Momu & No Es, Quim Packard, Ariadna Parreu, Antoine Renard, María Salazar, Daniel Silvo, Carlos Valverde and Mónica Zamudio; Conference presentations: Bartomeu Marí, 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/
'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 companioned 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

Consulting Editor

Ninau over which no human hand has passed — a physical gesture and vision — mandates these industrial structures of defies from which the socially leaded aesthetic need to come from.

Beyond the English country garden

According to Allen S. Weitz, the English garden of the seventeenth century involves an "aesthetic reordering: the desire to transform the countryside into a garden that mimics the countryside." This victory circle sought to restore the absolute pantheon of André Le Nôtre’s French form garden, which saw nature as a natural means to be made perfect through art, with the regulations and means that emanated from the perception of the Sun King, Louis XIV. The English garden presents a new concept of nature with the severe exclusion of nature, just as the setting did not hinder nature, but rather the order: nature and the architecture of the English garden was not to be a means to an end, but a means to an end. From the beginning of the eighteenth century, which coincides historically with the foundation of the concept of the walled city and the potentially reformist expansion of the first metropolises such as Paris and London, architecture the notion of nature as a source of picturesque delight and metabolic mediation. Hence Walpole would therefore nothing less than this when he proposed that William Kent, must he was to break with the idea of enclosure, "now that all nature was a garden.

CONVENORS: ‘THE DUTCH ASSEMBLY’

ARCOmadrid, Madrid, Spain, 15-19 February 2012

Participants: Jeremiah Day; Stedelijk Museum, Amsterdam: Leontine Coelewij; Stedelijk Museum Bureau Amsterdam (SMBA)/ Jelle Bouwhuis; Nathaniel Mellors; VanAbbe Museum, Eindhoven/ Steven ten Thije; Marres, Maastricht/ Lisette Smits; Lara Almarcegui; Javier Hontoria; De Appel arts center, Amsterdam/ Ann Demeester and Nathalie Hartjes; Manifesta, Amsterdam/ Cuauhtémoc Medina; Wendelien van Oldenborgh; If I Can’t Dance..., Amsterdam/ Tanja Baudoin, Miren Jaio, Leire Vergara and Pedro G. Romero; Tropenmuseum, Amsterdam/ Anke Bangma; De Vleeshal, Middelburg/ Lorenzo Benedetti; Casco - Office for Art, Design and Theory, Utrecht/ Yolandé van der Heide; Witte de With Center for Contemporary Art, Rotterdam/ Zoë Gray; Kunstverein, Amsterdam/ Krist Gruithuijsen, Maxine Kopsa and Gabriel Lester; TENT, Rotterdam/ Mariette Dölle and Eva González-Sancho; Stroom Den Haag, The Hague/ Arno van Rooij; Jan Van Eyck Academie, Maastricht/ Adrià Julià; Museum De Paviljoens, Almere/ Annick Kleizen; SKOR Foundation for Art and Public Domain, Amsterdam/ Theo Tegelaers; De Hallen, Haarlem/ Xander Karskens and Rory Pilgrim; Fucking Good Art, Rotterdam/ Nienke Terpstra; Rijksakademie Van Beeldende Kunsten, Amsterdam/ Philippe Pirotte and Rubén Grilo; Expodium, Utrecht/ Bart Witte; W139, Amsterdam/ Tim Voss and Sam de Groot; De Ateliers, Amsterdam/ Paloma Polo.

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.

Hosted within a specially-commisioned structure by Dutch artist Jasper Niens and designer Thijs Ewalts, ‘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.LTTDS.org/projects/dutchassembly/
Autumn of Modernism

Museum de Paviljoens is a museum for contemporary art in the new town of Almere, made Flevoland, and the site-specific composition, management, maintenance and restoration of the national debate of his time. The third and final work in the exhibition series “The Crisis in Culture: Its Social and Its Political Significance” was the political status of “mass man”. A digital platform on the 2011 fiftieth anniversary has been taken by Jeremiah Day as an attempt to define different positions within the political status of “mass man”.

Museum de Paviljoens’ collaboration with artists has a strong focus on the development and production of new work in the museum, and in the city and in the landscape of multifunctional woodland, and the site-specific recreation of existing works. Museum de Paviljoens’ programmes centre around the attempt to define different positions within the political status of “mass man”. An exhibition series “The Crisis in Culture: Its Social and Its Political Significance” was the political status of “mass man”. The 2011 fiftieth anniversary has been taken by Jeremiah Day as an attempt to define different positions within the political status of “mass man”. A digital platform on the 2011 fiftieth anniversary has been taken by Jeremiah Day as an attempt to define different positions within the political status of “mass man”.

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One Thing As Another And One Thing After Another (Fred Hampton (2011). Acrylic

1072 ag Amsterdam
Ruysdaelkade 2
1325 al Almere
RESEARCHERS: ‘#OPENCURATING’

BCN Producció 2012, Barcelona, June 2012–April 2013

‘#OpenCurating’ 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 Producció 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 - #OpenCurating 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 the world today.

#OpenCurating 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 Yasmil Raymond, Curator at 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

BEYOND INTERFACE: AN INTERVIEW WITH ROBIN DOWDEN, NATE SOLAS, AND PAUL SCHMELZER

Director of New Media Initiatives, Senior New Media Developer, and Web Editor at the Walker Art Center, Minneapolis

BY LATITUDES

‘Beyond Interface…’, 3 September 2012.
citando en las sesiones del curso que impartió en octubre de 2012. Pero la realidad es que nos queda mucho trabajo por hacer para desplegar el potencial que suponen tanto fuera como dentro del museo.

L: Siguirnos con el potencial que ofrece los Recorridos, e idear formas creíbles que se puede involucrar al visitante físico o online en contribuidor o incluso en colaborador de los contenidos que ofrece el museo?

SL: Hace unos días, en una sesión de trabajo con las compañeras responsables del Archivo y la Biblioteca del Centro de Estudios y Documentación, nos plantearon si podíamos pensar en hacer una convocatoria para reconocer espacios y paisajes del fondo fotográfico de Xavier Miserach que no habían sido analizados por el equipo de diseño de los Quaderns Portàtils (cuyo contenido proviene mayormente de conferencias y seminarios que han tenido lugar en el museo), Quaderns d’Audí (relacionados con la programación de RWA) o las producidas para acompañar las exposiciones que tuvieron lugar en La Caseta, que se distribuyen online gratuitamente. ¿Qué direcciones y formatos se exploran de cara al futuro, especialmente en el actual contexto de desaceleración económica, para poder seguir publicando?, ¿nos atreveríamos a predecir qué tipos de herramientas surgirán próximamente?

L: Con el equipo de diseño de los Quaderns Portàtils acabamos de iniciar la adaptación al formato ePub de la colección (el próximo número ya va a ser publicado en formato PDF y en ePub para lectores estándar) y justamente reflexionamos sobre esto. ¿Descartamos la maqueta encuadernable de la colección? ¿Os atreveríais a predecir qué tipos de herramientas surgirán próximamente?

SL: Los Recorridos pueden servir para muchas cosas. Llevados por el entusiasmo, podemos caer en la tentación de crear uno titulado: “diez obras del MACBA que no te puedes perder”, pero de momento no lo hemos hecho. Nos gustaría que el ejercicio que proponemos al público se asemeje a la ruta que traza el turista al navegar la ciudad en busca de una cadena de experiencias “auténticas”. ¿Podríais reflexionar sobre qué mensaje quiere ofrecer Recorridos sobre la experiencia del visitante, real o virtual, que nava la colección?

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L: Nuestra línea editorial, en particular sobre algunos de los formatos que maneja y que se alejan de la tradicional publicación en papel impreso. Pensamos especialmente en los Quaderns Portàtils (cuyo contenido proviene mayormente de conferencias y seminarios que han tenido lugar en el museo), Quaderns d’Audí (relacionados con la programación de RWA) o las producidas para acompañar las exposiciones que tuvieron lugar en La Caseta, que se distribuyen online gratuitamente. ¿Qué direcciones y formatos se exploran de cara al futuro, especialmente en el actual contexto de desaceleración económica, para poder seguir publicando?, ¿os atreveríais a predecir qué tipos de herramientas surgirán próximamente?

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Between the three of us at the Badlands office, we post about extreme discounts, press and shout-outs by our growing roster of authors, and pirated PDFs we find online - it’s kind of a deferral to do whatever it takes to maintain a sense of presence without depleting our creative thought muscles! We typically don’t like to post “making of” or “behind the scenes” content – we always want the projects we’re truly excited about to feel like they came from nowhere and that no one asked for them or expected them.

L: 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?

BU: We have no beef with museum audio guides.

L: Sure; what we’re interested in is that in some senses Badlands approaches to e-books 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 How To Download A Boyfriend. How do you distinguish between publishing, editing and curating in this context, or is there any reason to? Can you describe how it was put together?

BU: For this particular e-book, there was no distinction between the roles of curating, publishing and editing. It was the first time we published through Apple’s very own iBooks author software, so we were in a new territory. iBooks Author markets itself as the GarageBand for e-books so it is pretty user-friendly as much as it is pretty user-frustrating. After stripping and copy-pasting its own template and finding ways to cheat Apple’s template limitations the e-book kind of developed its own Badlands theme. It feels pretty seamless flipping through it. The role of editing felt instinctual: this artist responding to this other artist’s interactive quiz, and collaboratively we each tweaked the book until it felt ready.

L: What kind of brief did you set for the artists in inviting them, how did the process begin?

BU: It’s funny because the title “How To Download A Boyfriend” came first and the book came later. I [Micaela] had been working at a middle school with a lot of tweens and when I started working for Badlands, Paul asked me what book I would make with a bunch of twelve-year-olds and I said, “probably something like ‘How To Download A Boyfriend’”. Since then Badlands was kind of set on making a book with that title. So we emailed friends and artists we thought could contribute to an e-book by that name and after looking through it, felt that it couldn’t be anything else but a group show.

L: You have billed it as “the first of its kind”. As artists and publishers, what value do you place on innovation in this respect?

BU: Both artists and publishers think a lot about format, how a thing is constructed to exist, move, and be legible in the world. Publishers tend to standardise and optimise formats, while artists often want to extend, corrupt and confute formats. At Badlands, we are both artists and publishers, and How To Download A Boyfriend in many ways embodies our contradictory impulses and roles.
“From one history to a plurality of histories”: An Interview with Steven Ten THIJE

BY LATITUDES

#OpenCurating

HOST AND AMBASSADOR: A CONVERSATION WITH YASMIN RAYMOND

Curator, Dia Art Foundation, New York

BY LATITUDES

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

Artist, curator and writer, Singapore

BY LATITUDES

FREE FORMS: AN INTERVIEW WITH LAUREN CORNELL

Curator, 2015 Triennial, Digital Projects and Museum as Hub, New Museum, New York

BY LATITUDES

#OpenCurating

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

‘Archive as Method...’; 29 April 2013.

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 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/

LATITUDES: SELECTED PROJECTS 2005–PRESENT

‘INCIDENTS OF TRAVEL, HONG KONG’
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/jaiovangorkum/
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 Lunch-time 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/
In spring 2015 Latitudes celebrated its 10th anniversary and marked the occasion by presenting a set of four silkscreened 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 Suitcase 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/
CURATORS-IN-RESIDENCE: ‘INCIDENTS OF TRAVEL, SAN FRANCISCO’

Kadist Art Foundation, San Francisco, United States, 26 August–9 September 2015

Artists: Amy Balkin, Will Brown (David Kasprzak, Jordan Stein and Lindsey White), and Megan & Rick Prelinger

Following its two previous incarnations in Mexico City and Hong Kong, ‘Incidents of Travel’ explored San Francisco. Three specially-commissioned tours functioned as expanded studio visits - with artist Amy Balkin, the collective Will Brown (a collaborative project of David Kasprzak, Jordan Stein and Lindsey White) and outsider librarians Megan and Rick Prelinger - while focusing on the Bay Area and Latitudes’s research around the carbon cycle.

As part of its Kadist residency, Latitudes led the ‘Near-Future Artworlds Curatorial Disruption Foresight Group’, a closed-door forum for dialogue about megatrends and the future of contemporary art institutions that was initiated in May 2015 in Bari, Italy. The workshop brought together individuals and expertise from the Bay Area with an active interest in institutional prototyping and emergent usership.

Latitudes also contributed to two of Kadist’s online initiatives, firstly taking over their Instagram as part of #ArtistNotAtTheStudioCuratorNotAtTheOffice and secondly, in ‘One Sentence Exhibition’ for which invited curators compose a single sentence, making each word in the sentence a hyperlink to an image, video, text or website.

https://www.LTTDS.org/projects/kadist/
'Incidents of Travel', with Megan and Rick Prelinger.
'Incidents of Travel', with Amy Balkin.
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, Tequeteque, 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.
LATITUDES: SELECTED PROJECTS 2005–PRESENT

‘COMPOSICIONES 2015’
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.
LATITUDES: SELECTED PROJECTS 2005–PRESENT

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 Reykjavík, 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
INCIDENTS (OF TRAVEL)

CHICAGO

CURATOR
Yesomi Umolu
INTRODUCTION

ARTIST
Harold Mendez
ITINERARY

April 2016

EDITED BY
Latitudes
PHOTOS BY
Nabiha Khan

LATITUDES: SELECTED PROJECTS 2005–PRESENT

‘INCIDENTS (OF TRAVEL)’
LATITUDES: SELECTED PROJECTS 2005–PRESENT

‘BARCELONA PRODUCCIÓ 2016’

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 Hervàs, 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 Hervàs’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/
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/
CURATORS: ‘4.543 BILLION. THE MATTER OF MATTER’

CAPC musée d’art contemporain Bordeaux, Bordeaux, France, 29 June 2017–7 January 2018

With the participation of: A.J. Aalders, Lara Almarcegui, Maria Thereza Alves, Félix Arnaudin, Amy Balkin, Alessandro Balteo-Yazbeck in collaboration with Media Farzin, Bernd Becher and Hilla Becher, Étienne Denisse, Hubert Duprat, Giulio Ferrario, Ângela Ferreira, Anne Garde, Ambroise-Louis Garnery, Terence Gower, Rodney Graham, Ilana Halperin (also at the Université de Bordeaux’s zoology department), Marianne Heier, Christina Hemauer and Roman Keller, Lucas Ihlein and Louise Kate Anderson, Jannis Kounellis, Martín Llavaneras, Erlea Maneros Zabala, Nicholas Mangan, Fiona Marron, Alexandra Navratil, Xavier Ribas, Alfred Roll, Amie Siegel, Lucy Skaer, Alfred Smith, Rayyane Tabet, Pierre Théron, Pep Vidal, Alexander Whalley Light, Stuart Whipps (also at the Musée des Beaux-Arts) as well as documents and objects lent by the archives of the CAPC, the Archives Bordeaux Métropole, the Archives départementales de la Gironde, and the geology collection of the UFR Sciences de la Terre et de la Mer, Université de Bordeaux.

‘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’
‘4.543 BILLION. THE MATTER OF MATTER’
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/
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 vulgaritiy: 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/
CREAM CHEESE AND PRETTY RIBBONS!

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CREAM CHEESE AND PRETTY RIBBONS!

LATITUDES: SELECTED PROJECTS 2005–PRESENT

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**


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 Contributing Editor of ‘frieze’ magazine, where he has written since 2004.