

LATITUDES

SELECTED PROJECTS
2005–PRESENT

Max Andrews & Mariana Cánepa Luna

“Over the last 20 years, our approach to curating has aspired to reconcile apparently contradictory scales and temporalities: the particular with the planetary, the specific with the broad-ranging, personal decisions with overwhelmingly complex systemic challenges. Likewise, the artistic practices we are most interested in often tack back-and-forth between the micro and macro, margin and the centre, local history and world history. Our current research continues to focus on material narratives, biographies of objects, and a world-ecological perspective on art histories.”

LATITUDES

In 2005 Max Andrews (Bath, 1975) and Mariana Cánepa Luna (Montevideo, 1977) founded Latitudes, a curatorial office based in Barcelona, Spain, that works internationally across contemporary art practices.

Latitudes has organised exhibitions at institutions such as the Museo Reina Sofía, Madrid (2025); Museo Centro de Arte Dos de Mayo, Móstoles (2025); MACBA Museu d'Art Contemporani de Barcelona (2016 and 2021); Fabra i Coats: Centre d'Art Contemporani de Barcelona (2018 and 2020); CAPC Musée d'art contemporain de Bordeaux (2017); Museo de Arte Contemporáneo Castilla y León (MUSAC) (2011); Kunsthal Århus (2011); Museum Boijmans Van Beuningen, Rotterdam (2010); Arnolfini, Bristol (2009) and Fondazione Sandretto Re Rebaudengo, Turin (2008), among others.

Latitudes curated 'Portscapes' (2009), a year-long programme of ten public realm commissions unfolding in the Port of Rotterdam, the largest seaport in Europe, and initiated and conceived a programme of artists' interventions in civic and private spaces for the first two editions of the Barcelona Gallery Week-end (2015 and 2016).

As a partner organisation, Latitudes has been parahosted at PUBLICS, Helsinki (2022); has produced new commissions for the two editions of the 'No Soul For Sale' festival (X Initiative in New York (2009) and Tate Modern in London (2010)); and live-edited the catalogue of 'The Last Newspaper' exhibition over the course of 10 weeks in the galleries of the New Museum, New York (2010).

Latitudes has participated in a range of capacities in public programmes at PUBLICS, Helsinki (2019); Garage Museum of Contemporary Art, Moscow (2019); Art Basel Cities: Buenos Aires (2019); Fundació Antoni Tàpies, Barcelona (2017); ARCOMadrid (2011, 2017); de Appel, Amsterdam (2016); Chisenhale Gallery, London (2015); Athens Biennale (2015); The Common Guild, Glasgow (2013) and March Meeting, Sharjah Art Foundation (2012), amongst others.

Latitudes organised and convened 30-hour-long events during 'The Dutch Assembly' in

ARCOMadrid (2012) and the three-day symposium 'Art, Ecology and the Politics of Change' as part of the Sharjah Biennial 8 (2007).

Latitudes mentored three editions of the artists' production grants Barcelona Producció for Centre d'Art La Capella (2016, 2017-18 and 2019-20), and was Faculty at the Banff Centre for Arts and Creativity in Canada (2015 and 2017). Latitudes facilitated a 10-day curatorial intensive for the NUS Museum in Singapore (2014) and the first Nature Addicts Fund Traveling Academy during dOCUMENTA 13 (2012).

Writing has formed an integral part of Latitudes' critical engagement with contemporary artistic practices and has included contributions to publications produced by institutions such as Museo Reina Sofía (2025); Caniche/ Museo CA2M (2025); Holt/Smithson Foundation (2024); Freelands Foundation (2024); TBA21 Thyssen-Bornemisza Art Contemporary (2023), MACBA Museu d'Art Contemporani de Barcelona (2016 and 2022); Fabra i Coats: Centre d'Art Contemporani de Barcelona (2021 and 2018), CAIRN Centre d'Art (2019), La Capella (2016, 2017 and 2019-20), KW Institute for Contemporary Art, Berlin / Monash University Museum of Art, Melbourne / Institute of Modern Art, Brisbane (2016), or the Walker Art Center (2007), among others.

Between 2016 and 2022 Latitudes edited 'Incidents (of Travel)', an online series of twenty dispatches produced by KADIST narrating day-long encounters between artists and curators from around the world.

Since 2022, Max and Mariana are members of the Associació Catalana de Crítica d'Art (ACCA/AICA) and Active Members of the Gallery Climate Coalition.

<https://www.LTTDS.org/>



CURATORS: TUE GREENFORT

Royal Society of Arts, London,
United Kingdom, 2005–8

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, selected 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 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/>



Tue Greenfort, 'Untitled', 2008.



Tue Greenfort, 'Untitled', 2008.

EDITORS: 'LAND, ART: A CULTURAL ECOLOGY HANDBOOK'

Royal Society of Arts / Arts Council
England, London, United Kingdom,
December 2006

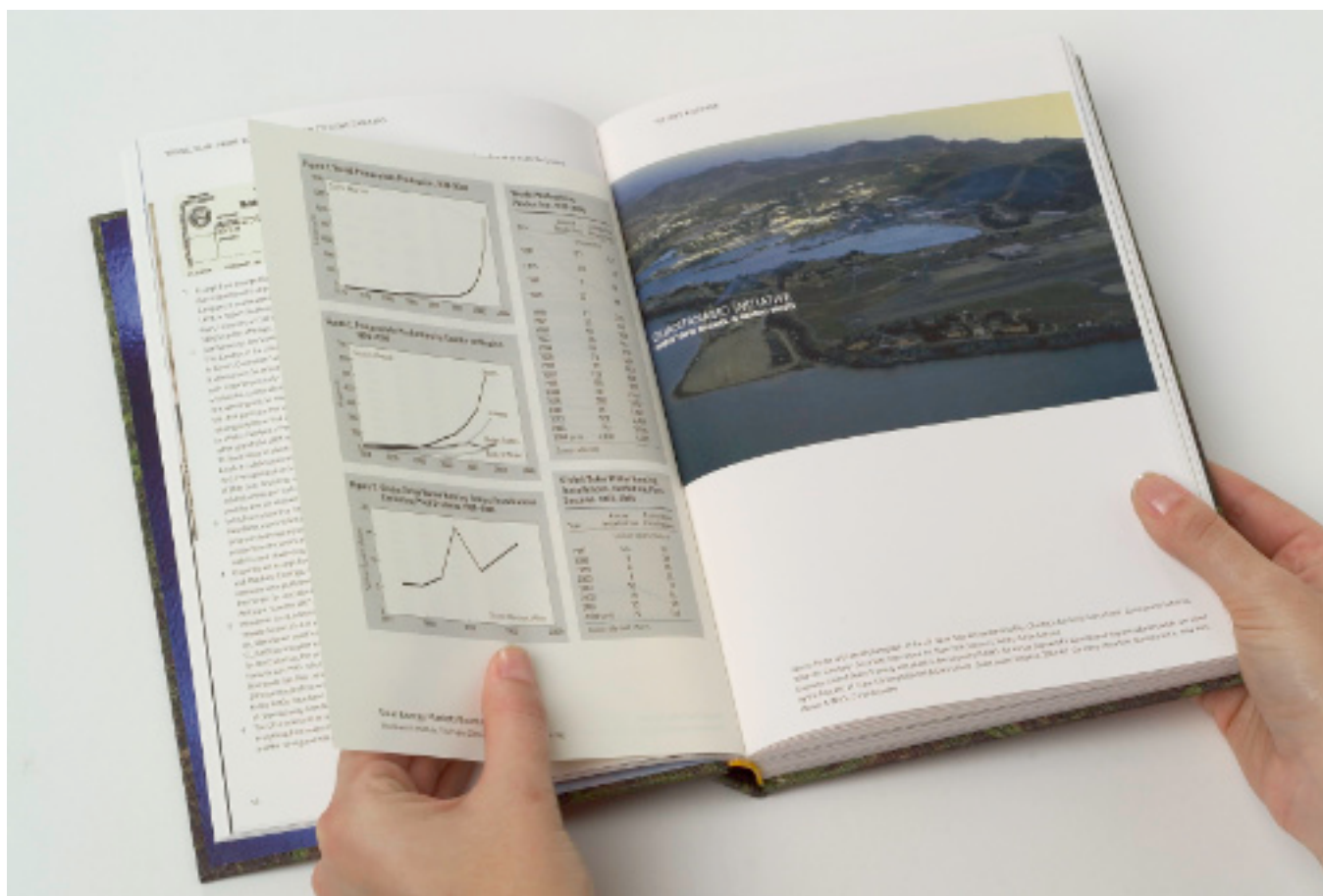
Contributors: Lara Almarcegui, Amy Balkin, James Boyle, Fernando Bryce, Susan Canney, Chu Yun, Jimmie Durham & Maria Thereza Alves, Feng Yuan, Futurefarmers & Free Soil, Tue Greenfort, Thomas Hirschhorn, Katie Holten, Jiang Jun, Jeffrey Kastner, Winona LaDuke, Learning Group, Lucy R. Lippard, Wangari Maathai, Jonathan Meuser, Jason Middlebrook, Nils Norman, David Naguib Pellow & Lisa Sun-Hee Park, PLATFORM, Natascha Sadr Haghigian, Paul Schmelzer, Peter Schmelzer, Michael Shellenberger & Ted Nordhaus, Cameron Sinclair, Stephanie Smith, Bruce Sterling, Kirstine Roepstorff, Rirkrit Tiravanija, David Toop, Vitamin Creative Space, Insa Winkler, Worldwatch Institute, Zheng Guogu, et. al.

Accompanying the first year of the RSA's Arts & Ecology programme, this anthology 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.

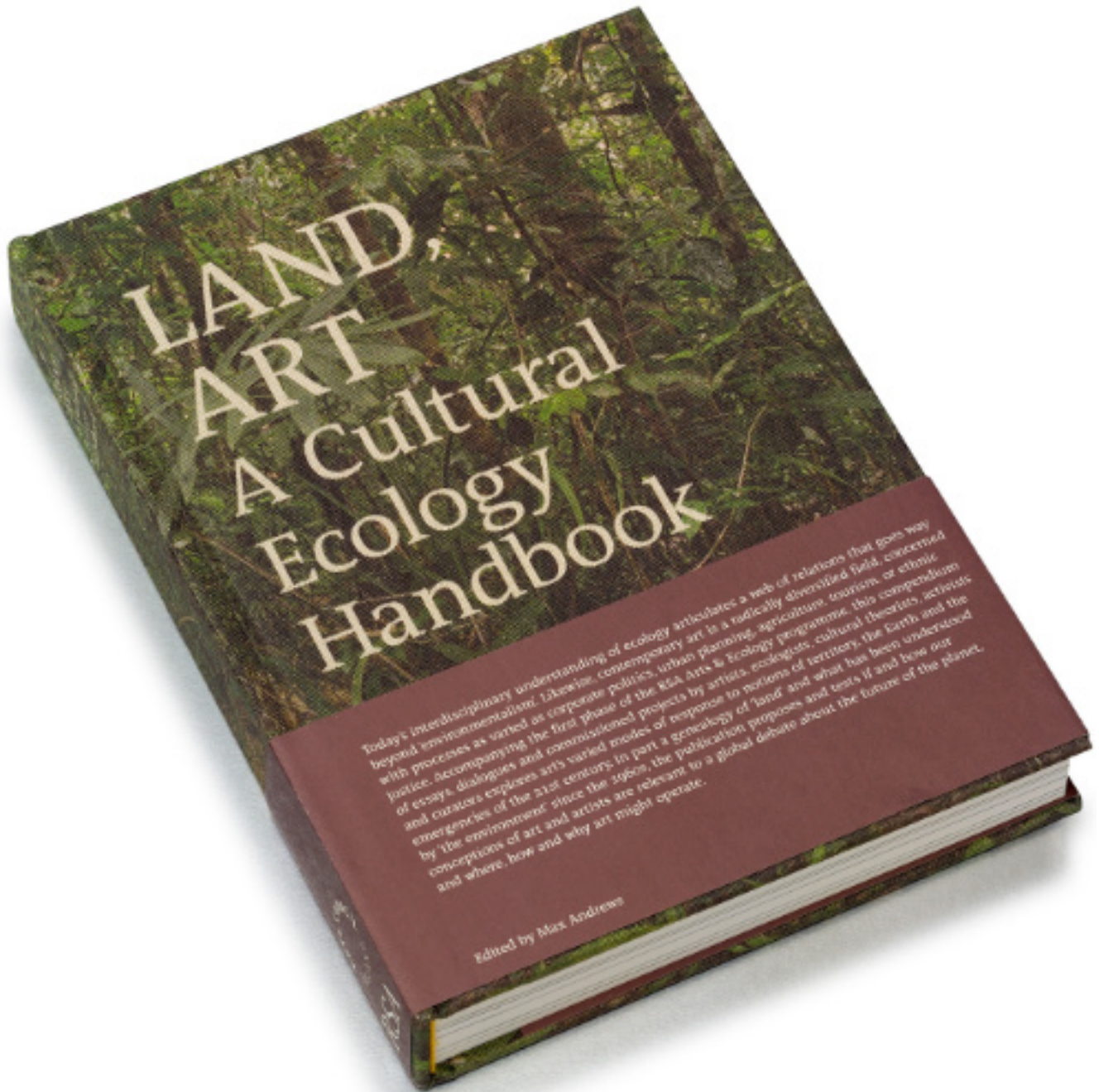
<https://www.LTTDS.org/projects/landart/>



Above: Text by Stephanie Smith. Below: Spread from the text by Jeffrey Kastner. Photos: Robert Justamante.



Above: Text by Richard Flood. Below: Text by Christoph Büchel and Gianni Motti, and the Worldwatch Institute. Photos: Robert Justamante.



'LAND ART, A Cultural Ecology Handbook', 2006.

CURATORS: 'EXTRAORDINARY RENDITION'

NoguerasBlanchard, Barcelona,
22 March–19 May 2007

Artists: Mariana Castillo Deball, Gardar Eide Einarsson, Rainer Ganahl, Carsten Höller, Christopher Knowles, Josephine Meckseper, Roman Ondák, Wilfredo Prieto and Natascha Sadr Haghghian.

'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 stopoffs in Palma de Mallorca, for example.) Furthermore, there are the unpredictable mega-weather events or reckless insurgencies 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.

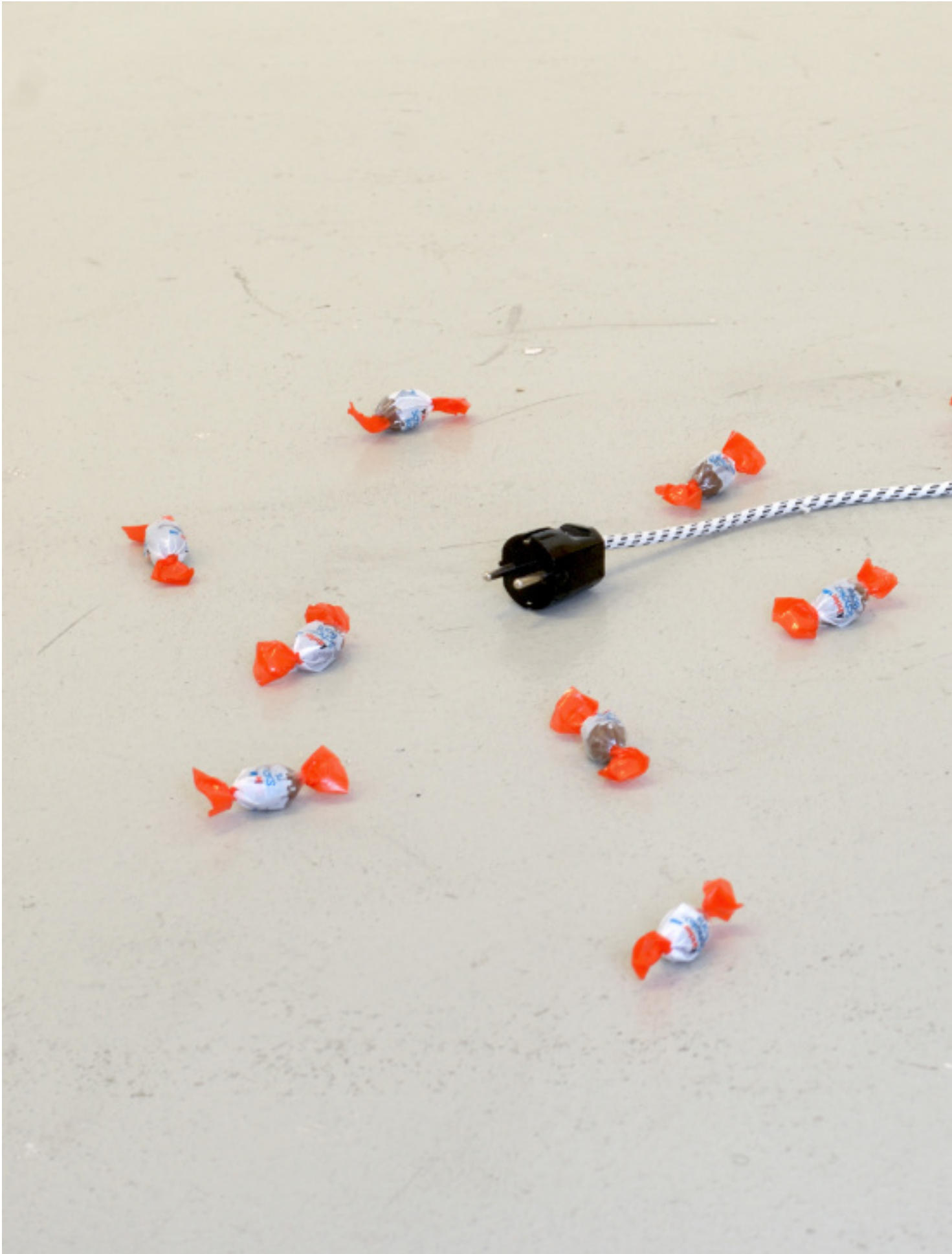
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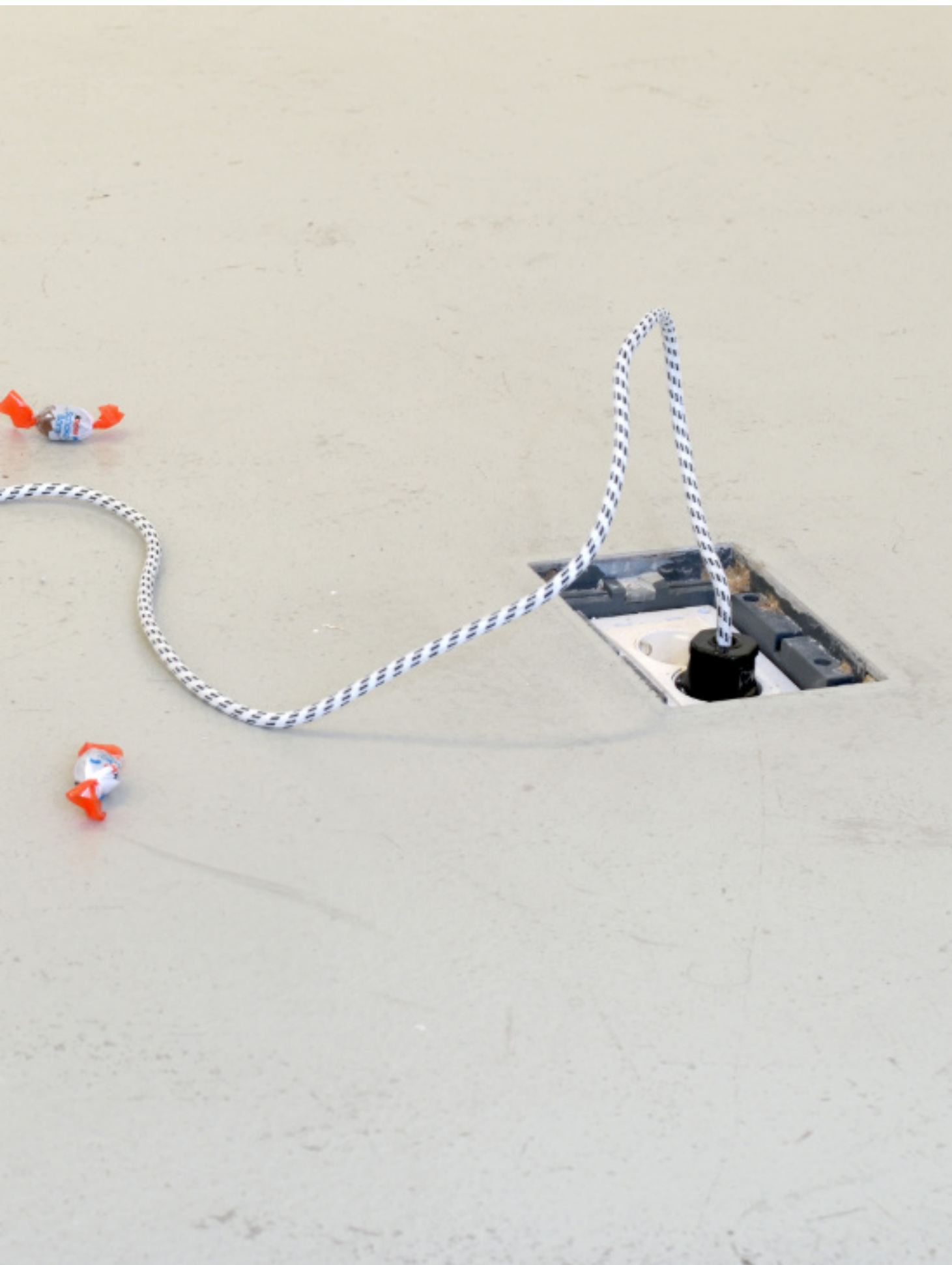


Above: Christopher Knowles, 'Untitled (Alert Painting)', 2004. Below: Exhibition view. Gardar Eide Einarsson, 'We'll Make The World You Live', 2005. Photos: Robert Justamante.



Above: Roman Ondák, 'Untitled (Traffic)', 2001. Below: Wilfredo Prieto, 'Grasa, jabón, plátano', 2006. Next two pages: Carsten Höller, '220 Volt', 1992. Photos: Robert Justamante.







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.

CURATORS: 'ART, ECOLOGY AND THE POLITICS OF CHANGE' SYMPOSIUM

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

Symposium speakers: Bruce Sterling, Rem Koolhaas, Sarah Rich, Koyo Kouoh, Susi Platt, Charles Esche, Stephanie Smith, Mona El Mousfi, Samer Kamal, Geeta Kapur, Mark Nash and biennial artists Peter Fend, Tomás Saraceno, Samir Srouji, Sergio Vega, Stephanie Mahmoud, Jeremy Bendik-Keymer, Mehdi Sabet, Kevin Mitchell, Siobhan Leyden, Reiner De Graaf, George Katodrytis, Michael Rakowitz, and e-Xplo with Ayreen Anastas.

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 were titled 'The Lure of the Eco', 'Offsetting / Upsetting: Art vs issues', and 'Urban Planning & the Future City'. There were also seminars on 'Emergencies & Risk' and 'Resources: Truth & Materials', as well as film screenings and artists presentations.

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



Above: Keynote speaker Bruce Sterling. Below: Roundtable with Stephanie Smith, Charles Esche, Peter Fend, and Koyo Kouoh.

GUEST EDITORS: UOVO #14 'ECOLOGY, LUXURY & DEGRADATION'

The Bookmakers, Ed., Turin, Italy,
Summer 2007

Contributions: 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 Rila; Ben Cobb on the 1973 film 'Soylent Green'; Photography by Federico Martelli, Zwelethu Mthethwa, Ravi Agarwal and Noguchi Rika; Soundscapes: photo-documentation and CD compiled by David Toop.

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

<https://www.LTTDS.org/projects/uovo14/>



Above: UOVO #14 'Ecology, Luxury and Degradation', 2007.
Below: Interview between Haegue Yang and Doryun Chong.

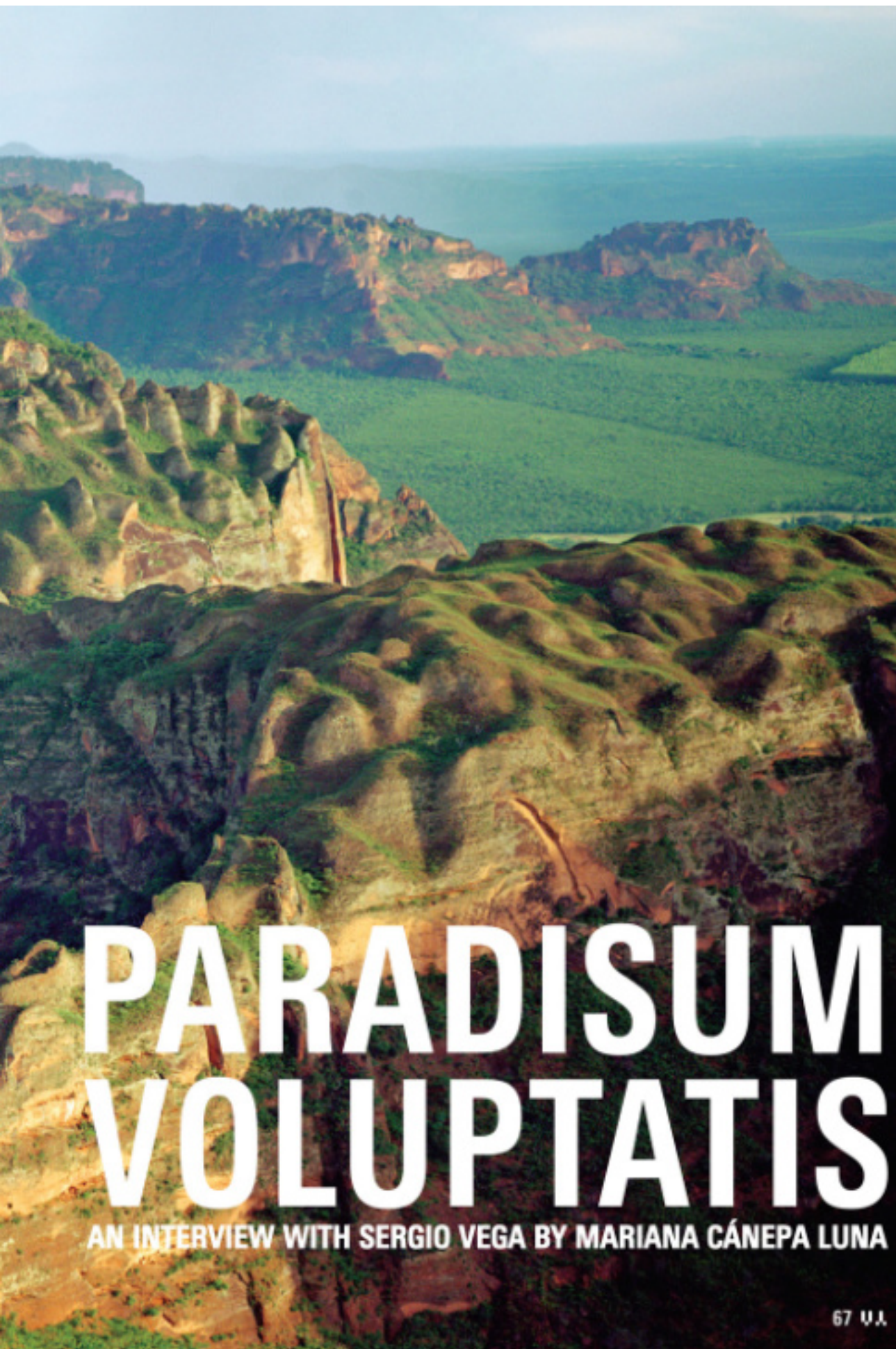


Above: Interview between Michael Rakowitz and Peter Eeley. Below: Interview between Christoph Keller and Max Andrews. Following two pages: Interview between Sergio Vega and Mariana Cánepa Luna.



RETURN TO

L. 66 ONDAS (CHAPADA DOS GUIMARÃES)



PARADISUM VOLUPTATIS

AN INTERVIEW WITH SERGIO VEGA BY MARIANA CÁNEPA LUNA

67 U.A.

CURATORS: 'GREENWASHING. ENVIRONMENT: PERILS, PROMISES AND PERPLEXITIES'

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

Works by: Jennifer Allora & Guillermo Calzadilla, Lara Almarcegui, Maria Thereza Alves, Ibon Aranberri, Amy Balkin, The Bruce High Quality Foundation, Chu Yun, A Constructed World, Minerva Cuevas, Ettore Favini, Cyprien Gaillard, Tue Greenfort, Norma Jeane, Cornelia Parker, Jorge Peris, Wilfredo Prieto, RAF / Reduce Art Flights, Tomás Saraceno, Santiago Sierra, Simon Starling, Fiona Tan, Nikola Uzunovski, Sergio Vega, Wang Jianwei and James Yamada. Curated with Ilaria Bonacossa.

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/>



Above: Santiago Sierra, 'Two black vehicles with the engine running inside an art gallery', 2008. Below: 'Greenwashing' catalogue, The Bookmakers, Ed., 2008.



Above: Simon Starling, 'C.A.M. Crassulacean Acid Metabolism', 2005.



Above left: The Bruce High Quality Foundation, 'Beyond Pastoral (Shroud of Turin)', 2008. Above right: James Yamada, 'Birth of Cool', 2008. Below: Wilfredo Prieto, 'Estanque', 2008. Photos: Jacopo Menzani.



Above: Minerva Cuevas, 'Egalité', 2004 (left). Amy Balkin, 'Publis Smog', 2004 (Right). Below: Lara Almarcegui, 'Construction materials of the Fondazione Sandretto Re Rebaudengo', 2008 (left). Cyprien Gaillard, 'The New Picturesque' (Bambesch, Bambiderstroff and Koenigsbourg), 2007 (right). Following two pages: Jorge Peris, 'Fairy', 2008. Photos: Jacopo Menzani.





CURATORS: 'A STAKE IN THE MUD, A HOLE IN THE REEL. LAND ART'S EXPANDED FIELD 1968–2008'

Museo Tamayo, Mexico City,
Mexico, & 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/>



Above: Fundació Suñol, Barcelona. Below: Hongersdijk Farmstead, Zeeland, the Netherlands.



Above: Thiago Rocha Pitta, 'Zênite invertido', 2005. Below: Jordon Wolfson, 'Landscape for Fire', 2007. Courtesy of the artists.

CURATORS: LAWRENCE WEINER, 'THE CREST OF A WAVE'

Fundació Suñol, Barcelona,
9 October–15 November 2008

'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 La Mercè festivities honouring the co-patron saint of Barcelona, 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 evoking 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.

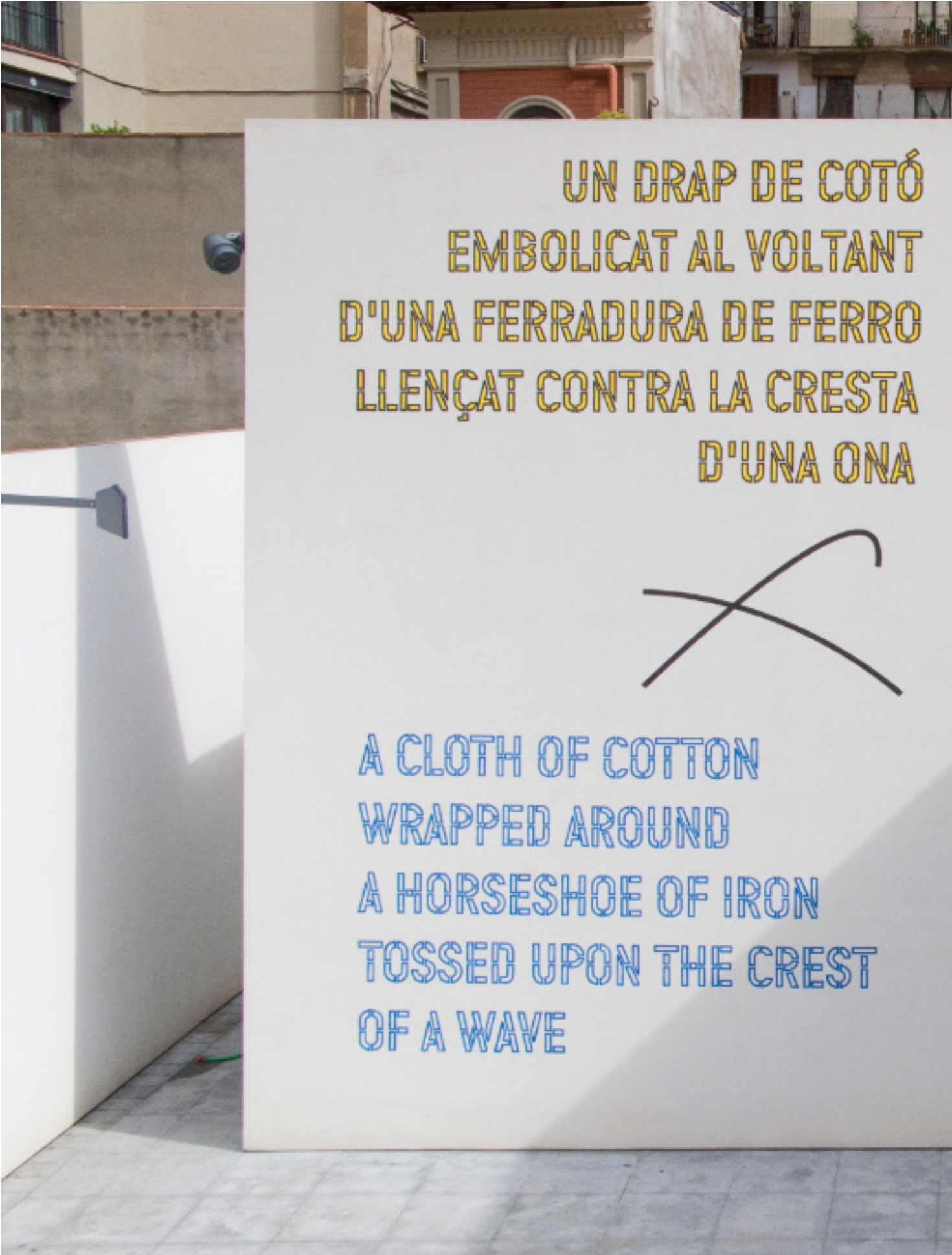
<https://www.LTTDS.org/projects/weiner/>



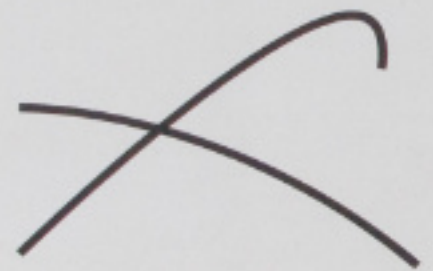
Lawrence Weiner, 'A CLOTH OF COTTON WRAPPED AROUND A HORSESHOE OF IRON TOSSED UPON THE CREST OF A WAVE', 2008. Photos: Pierre-Jean Moulis.



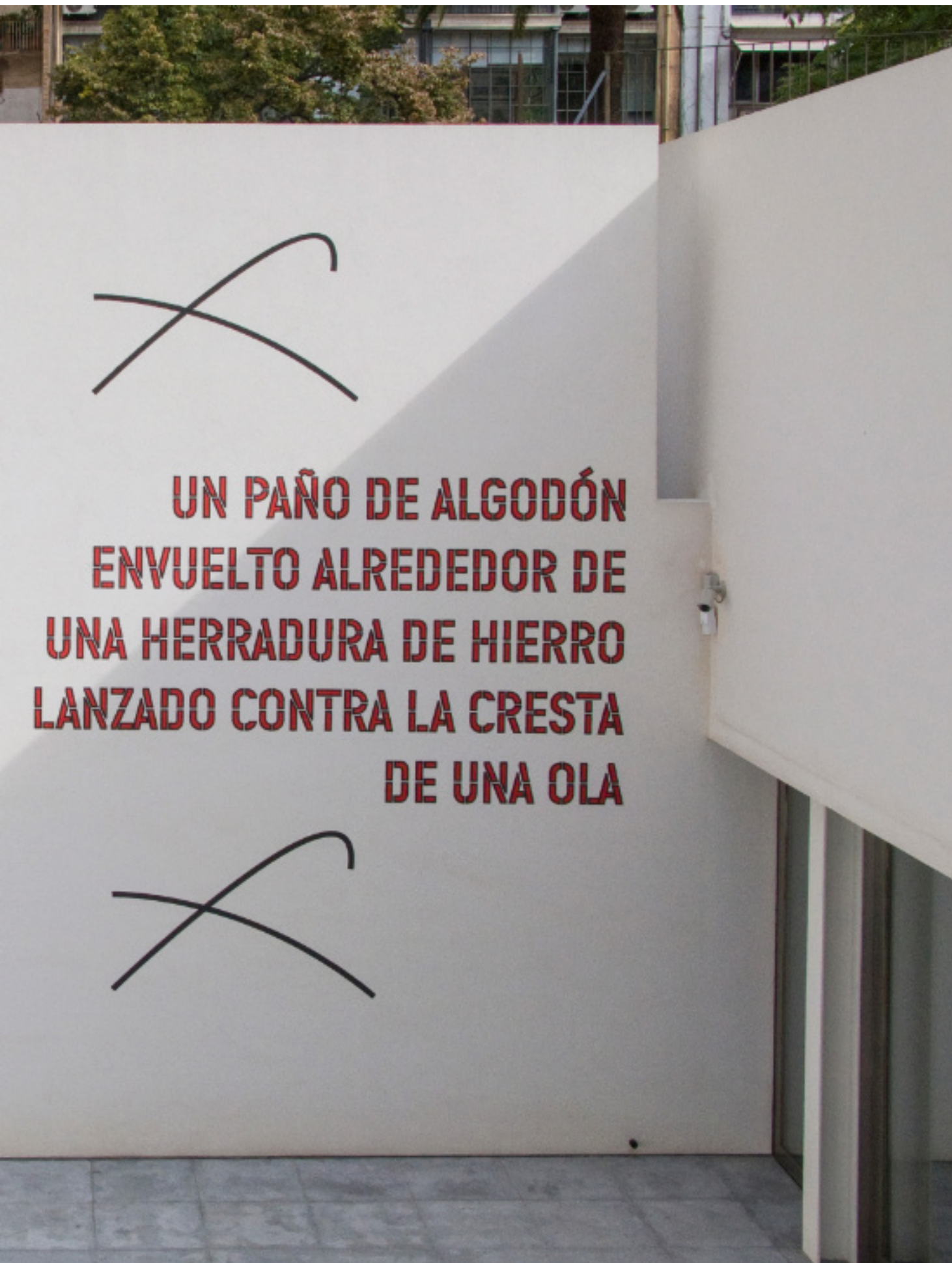
Above: Lawrence Weiner, 'A CLOTH OF COTTON WRAPPED AROUND A HORSESHOE OF IRON TOSSED UPON THE CREST OF A WAVE', 2008.
Following two pages: Fundació Suñol, Barcelona.



UN DRAP DE COTÓ
EMBOLICAT AL VOLTANT
D'UNA FERRADURA DE FERRO
LLENÇAT CONTRA LA CRESTA
D'UNA ONA



A CLOTH OF COTTON
WRAPPED AROUND
A 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

Artists: Mark Titchner, Hans Op de Beeck, Elizabeth McAlpine, Emilie Pitoiset, Gianni Motti, Swetlana Heger, Morag Keil, Danai Ane-
siadou & Sophie Nys, Christian Jankowski, Anja Kirschner & David Panos, Carles Congost, Andrea Büttner, Pia Maria Martin, Jordan Wolfson, Judith Hopf, Shana Moulton, Sergio Vega, Haris Epaminonda, Aurélien Froment, Shimabuku, Hans Schabus, Harry Dodge & Stanya Kahn, Donna Conlon, Patrick Tuttofuoco, Clemens von Wedemeyer, Cezary Bodzianowski, Matthew Darbyshire & Sam Gunn, et. al.

'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, and so on.

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/>



Aurélien Froment, 'Théâtre de Poche', 2007. Courtesy of the artist.

CURATORS: 'LA, LA, LA, LA: ON WINNING AND LOSING'

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

Artists: Verónica Aguilera, Fermín Jiménez
Landa, Daniel Rodríguez Castro, Oriol Vilanova.
Curated with Aimar Arriola.

'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 private and public life. The exhibition title referred to the infamous 1968 winner of the Eurovision Song Contest – 'La, la, la' – performed by the Spanish singer Massiel, yet 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 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/>



Verónica Aguilera, 'Adornarse con las plumas de otros', 2008. Courtesy of the artist.

CURATORS: 'PORTSCAPES' PUBLIC ART COMMISSIONS

Port of Rotterdam, the Netherlands, throughout 2009

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

'Portscapes' was a year-long series of new projects commissioned by the Port of Rotterdam Authority with advice and support from SKOR Foundation for Art and the Public Domain. It was produced and presented throughout 2009 alongside the construction of Rotterdam's Maasvlakte 2 – the extension to Europe's largest seaport and industrial area realised between 2008 and 2013 by creating a 2,000-hectare area of reclaimed land. With the involvement of Dutch and international artists, 'Portscapes' aimed to consider the physical and conceptual implications of the new lands of Maasvlakte 2, as well as the city-port as a distributive network – a hub of exchange across artistic, marine, and mercantile registers. 'Portscapes' evolved around the leit-motif '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 from 1969.

<https://www.LTTDS.org/projects/portscapes/>



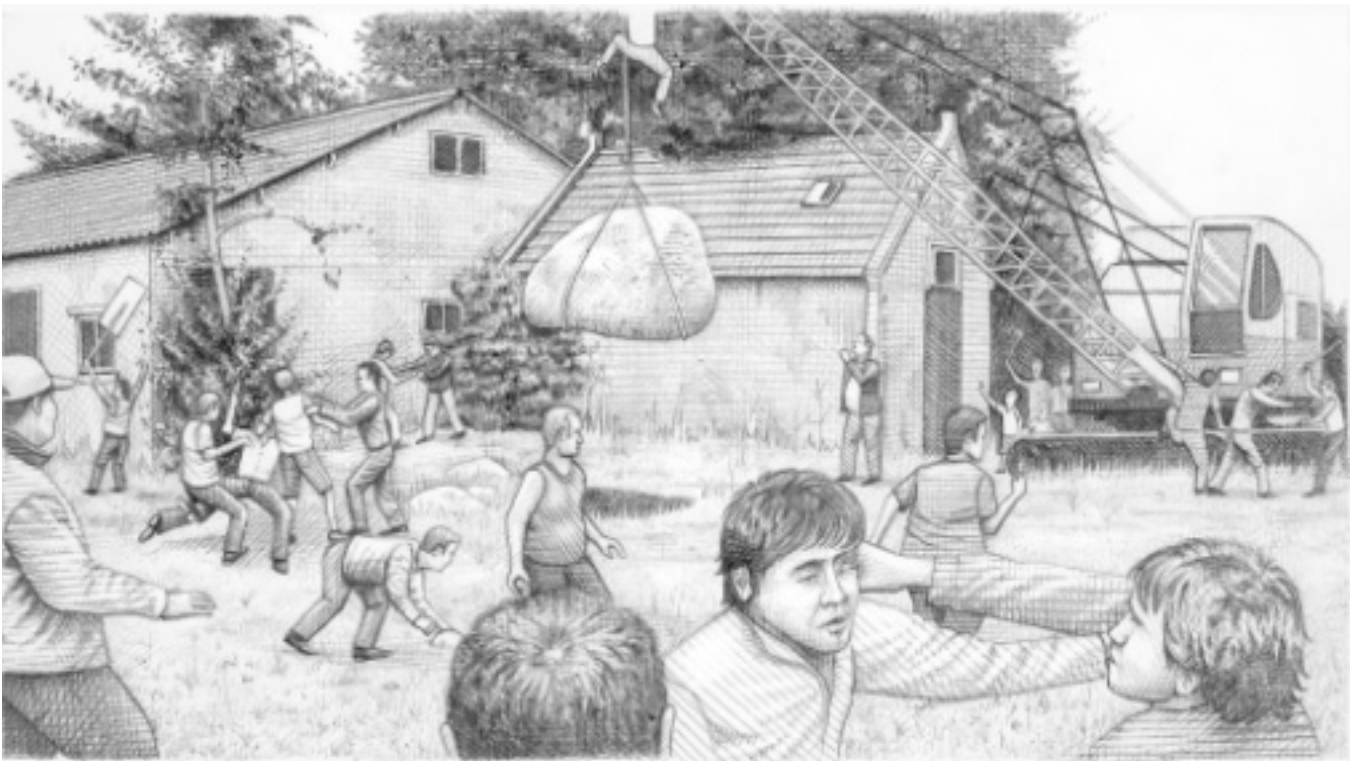
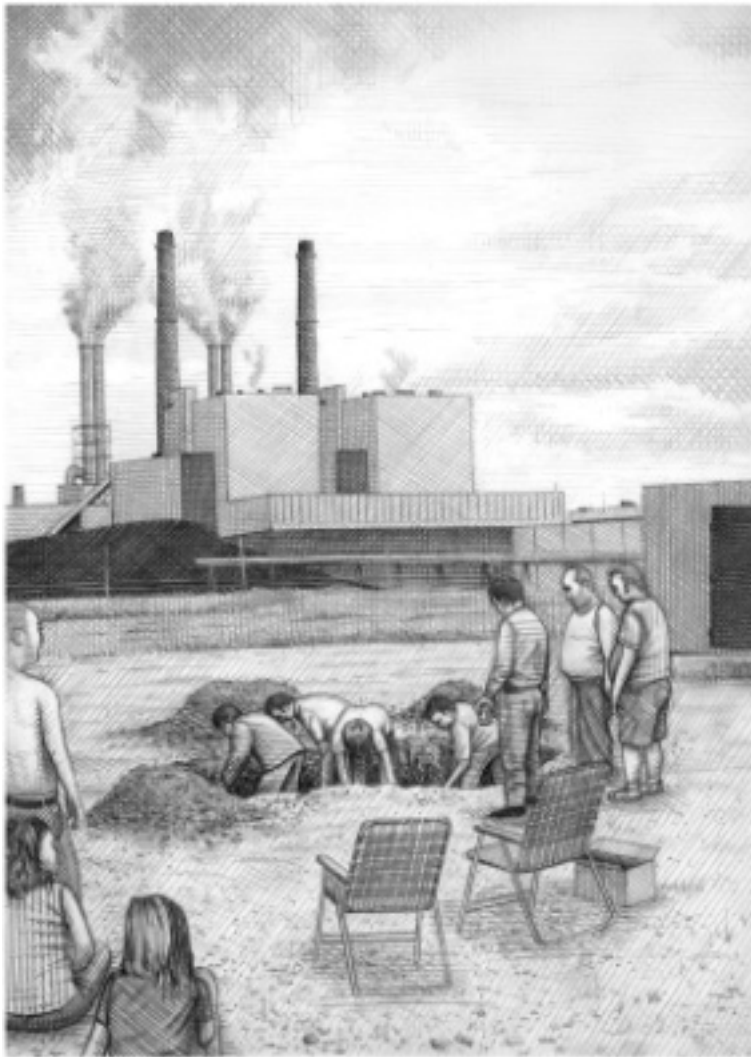
Above: Bik van der Pol, 'Facts on the ground', 2009–10. Middle: Paulien Oltheten, 'Great if two pairs of legs are synchronized for a moment', 2009. Below: 'Portscapes' publication designed by Ben Laloua/Didier Pascal. Courtesy of the artists.



Above: Fucking Good Art, 'Portscapes_ON AIR Station Maasvlakte', 2009. Photo: the artists. Below: Christina Hemauer & Roman Keller, 'Post-petrolistic Internationale', 2009. Photo: Paloma Polo. Next two pages: Filming of Jan Dibbets, '6 Hours Tide Object with Correction of Perspective'. Photo: Freek van Arkel.







Jorge Satorre, 'The Erratic. Measuring Compensation', 2009–10. Courtesy of the artist.

Braakliggende terreinen in de Rotterdamse haven



Fortenaag/Mercatorweg
Schiedam



Dit terrein ligt aan de oostelijke zijde van de Schiedamsche Vaarhaven en was onderdeel van de Guisto-waert. De Scheepswaert en Machinefabriek Weert Guisto v/h A.F. Smulders (engineers and shipbuilders) werd opgeleid hier in 1805. De loodgijsbouw en scheepshellingen lagen even ten noordoosten van dit terrein, langs de Nieuwe Maas. Guisto maakte schepen, baggerschepen, kranen, bruggen en later ook boorplatforms. In 1970 werd de waert gesloopt vanwege de malaise in de scheepbouw. Het bedrijf bestaat nog wel, onder de naam HCO-Guisto engineering BV. De verlaten weg en rondom het braakliggende gebied zijn worden wel gebruikt door mensen die omden voor het halen van hun auto's. Het terrein is vlak en groen: daar begroeit met gras, lange de waterkant wordt gewist naar smokkelaars. Voor de herontwikkeling van het hele gebied Nieuw-Mathenesse bestaat een masterplan. Het Guistoterrein krijgt eerst een tijdelijke functie in de sfeer van cultuur, sport of recreatie, vanaf 2012 zullen er woningen worden gebouwd. De Voorhaven wordt ontwikkeld als 'stadspoor' voor Schiedam.

This land is situated on the eastern side of the Schiedamsche Vaarhaven and was part of the Guisto aldyard. The Scheepswaert en Machinefabriek Weert Guisto v/h A.F. Smulders (Engineers and Shipbuilders) reformed here in 1805. The aldyard and ship lifts were located on the north-east corner of this land, along the Nieuwe Maas. Guisto built ships, dredging machinery, cranes, bridges and later on, drilling rigs too. In 1970 the aldyard was torn down due to the malaise in the shipbuilding branch. The company still exists, but now under the name HCO-Guisto engineering BV. The deserted roads leading to the aldyard area are currently used as a training ground for leisure drivers. Largely overgrown with grasses, the terrain is flat and along the water's edge is an ideal place for picnic picnicking. A master plan has been drafted to redevelop the entire Nieuw-Mathenesse site. The Guisto terrain will first be temporarily used for cultural, sporting and recreational activities although work on a residential project is scheduled to begin in 2012. The Voorhaven is being developed into a 'city port' for Schiedam.

Wastelands of the Port of Rotterdam

De Rotterdamse haven wordt bij de monding van de Maas uitgebreid met 2000 hectare nieuw land. In voorbereiding op de komst van Maasvlakte 2 ondergaat het gebied een enorme transformatie: er wordt land gewonnen, infrastructuur aangelegd en er zijn plannen voor natuurontwikkeling. De braakliggende terreinen die in deze publicatie zijn opgenomen zijn geen beschermde gebieden en zullen de komende jaren verdwijnen. Sommige zullen geïntegreerd worden door de groeiende haven. Andere, zoals die in Schiedam en Vlaardingen, zijn ontstaan in voormalige industriële centra die herontwikkeld zullen worden. De verwaarloosde plekken worden groene ruimtes, of ze krijgen een woonbestemming of culturele functie. Tot die tijd zijn het grote lege gaten zonder duidelijke identiteit, niet natuurlijk en niet industrieel, park noch tuin.

Deze plekken zijn enkele van de weinige in Rotterdam die niet aan een ontwerp onderhevig zijn of voor een specifiek doel worden gebruikt. Omdat ze niet rust gelaten worden kunnen er natuurlijke processen van verval en transitie worden waargenomen – processen die overal plaatsvinden maar die in de rest van de stad verborgen blijven. Het zijn tussenplekken waar bijna alles mogelijk is, waar de tijd lijkt stil te staan. Logemakkt van het ritme van de haven bieden ze een paradijs voor begroeiing en voor andere onbevoerde bezoekers, hoewel misschien niet meer voor lang.



The Port of Rotterdam is being 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 preparation for this Maasvlakte 2 project which not only involves gaining land, but also the expansion of transportation, infrastructure and the initiation of environmental compensation schemes. Several of the places that appear in this publication are unprotected and will disappear over the coming years as they are absorbed by the growing port. Other areas near Rotterdam, Schiedam and Vlaardingen were once centers of industry; 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, residential 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, natural processes of decay, transition and entropy can be observed. Such processes are taking place everywhere yet are often hidden by the fabric 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 vegetation and for other intrepid visitors – though perhaps not for much longer.

Above: Lara Almarcegui, 'Wastelands of the Port of Rotterdam', 2009. Next two pages: Hans Schabus, 'Europahaven, Rotterdam, 17 juni 2009', 2009. Courtesy of the artists.





CURATORS: 'PROVENANCES'

Umberto di Marino Arte
Contemporanea, Naples, Italy,
14 May–14 September 2009

Artists: Erick Beltrán, Simon Fujiwara,
and Jordi Mitjà

'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/>



Above: Erick Beltrán, 'Euridice', 2009. Below: Jordi Mitjà, 'Floating Lines', 2008–9.



Simon Fujiwara, 'The Museum of Incest', 2009. Right: Simon Fujiwara, 'The Incest Museum – A Guide', Archive Books, 2009. Photos: the artist.



CURATORS: IGNASI ABALLÍ, '没有,有 – NOTHING, OR SOMETHING'

Suitcase Art Projects, Beijing, China,
22 May–22 July 2009

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/>



This page and next: Ignasi Aballí, 'Tomar Medidas' (Taking Measures), 2009–2015. Courtesy of the artist.



CURATORS: 'THE GARDEN OF FORKING PATHS'

Maisterravalbuena, Madrid,
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 were 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 Infinite Library (Daniel Gustav Cramer & Haris Epaminonda), 'The Infinite Library Book #7', 2007.



Leslie Hewitt & Matt Keegan, 'CMYK Floral', 2007. Photos: Maisterravalbuena.

CURATORS: 'WHAT ARE WE GOING TO DO AFTER WE'VE DONE WHAT WE'RE GOING TO DO NEXT?'

Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, 1–7 June 2009

Artists: Jordan Wolfson, Mariana Castillo Deball, Neil Cummings & Marysia Lewandowska, Chris Marker, and Marjolijn Dijkman.

'The Uncertainty Principle' was a project curated by Chus Martínez. 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. 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/>



Chris Marker, 'La Jetée', 1963. Courtesy of Argos Films.

CURATORS: THE BRUCE HIGH QUALITY FOUNDATION, 'NO SOUL FOR SALE'

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

'No Soul for Sale – A Festival of Independents' brought together over 30 not-for-profit centres, alternative institutions, artists' collectives and independent enterprises from Berlin, Milan, Dublin, Barcelona, Paris, Reykjavík, 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 publications and other paraphernalia. The office's '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.

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



Above and next page: The Bruce High Quality Foundation, Latitudes at 'No Soul for Sale', 2009. Above photo: X Initiative.



CURATORS: 'SEQUELISM PART 3: POSSIBLE, PROBABLE, OR PREFERABLE FUTURES'

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

Artists: Mariana Castillo Deball, Heman Chong,
Graham Gussin, Victor Man, Francesc Ruiz,
Jordan Wolfson, and Haegue Yang.
Curated with Nav Haq.

'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/>



Above: Graham Gussin, 'In The Not Too Distant Future (Self Portrait with Sleeping Masks)', 2009. Next page: Heman Chong, 'Index (Down)', 2009. 'Sequelism' invitation card with. Courtesy of the artists.



Sequelism Part 3: Possible Probable or Preferable Futures



Above: Haegue Yang, 'Holiday for Tomorrow', 2007. Photo: Carl Newland. Below: Francesc Ruiz, 'Untitled (Bristol)', 2009. Next page: Victor Man, 'Untitled (Towards an Absent Friend)', 2008 .



CURATORS: 'PORTSCAPES' EXHIBITION

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

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

This was the concluding presentation of 'Portscapes', the year-long commissioned series of ten public works in and around Rotterdam's port extension project Maasvlakte 2. The films by Rotterdam-based artists Bik van der Pol and Marjolijn Dijkman, 'Facts on the Ground' (2009–10) and 'Surviving New Land' (2009–10) respectively, were premiered coinciding with the opening of the exhibition.

Bik van der Pol's project was concerned with the definition of the design of Maasvlakte 2. What directed the choice for its location? What role did poetics and aesthetics play in this enormous process and typically Dutch undertaking? Their project consisted of a film in which they "roughly and continuously circle over and around the Maasvlakte 2 site from the air, approaching the location like prey, recreating the drawn maps that represent the planning of MV2. Using the helicopter as a pencil and the film material as the paper traces will be left." Dijkman's project for 'Portscapes' was inspired by the blank spots on old navigational charts which declared "Here Be Dragons". Alongside the motifs of 'the unknown island' and sea monsters in literature and popular culture, she developed her video-based work by drawing on the mythological and monstrous potential which surrounds the new piece of Dutch land which has come into being with the emergence of Maasvlakte 2 from the sea.

<https://www.LTTDS.org/projects/portscapesboijmans/>



Fucking Good Art, 'Portscapes_ON AIR / Station Maasvlakte', 2009–2010. Photo: Isabelle Hennings Backer.



Left column: Ilana Halperin, 'A Brief History of Mobile Landmass', 2009–2010. Courtesy of the artist. Right column: Above – Exhibition view. Photo: Jorn van Eck. Middle – Exhibition view. Photo: Isabelle Hennings Backer. Below – Bik Van der Pol, 'Facts on the Ground', 2009–2010. Photo: Isabelle Hennings Backer.

CURATORS: MARTÍ ANSON, 'NO SOUL FOR SALE'

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

Following its participation in the New York edition of 'No Soul for Sale – A Festival of Independents' in June 2009, Latitudes was invited to participate in the second edition of the festival in the context of Tate Modern's 10th Anniversary celebrations. Latitudes' 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 long 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/nosoulforsaletate/>



This page and next two: Martí Anson, 'Mataró Chauffeur Service', 2010.
Above: Logo designed by Ferran ElOtro. Middle: 'Mataró Chauffeur Service', Save As... Publications, 2010.





**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 movie portrayed.

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. Saladrígues and Oriol Vilanova) produced bookmarks which were inserted into undisclosed publications throughout the library for unsuspecting readers to encounter.



Midway Contemporary Art library.

<https://www.LTTDS.org/projects/viccambrilsbarcelona/>

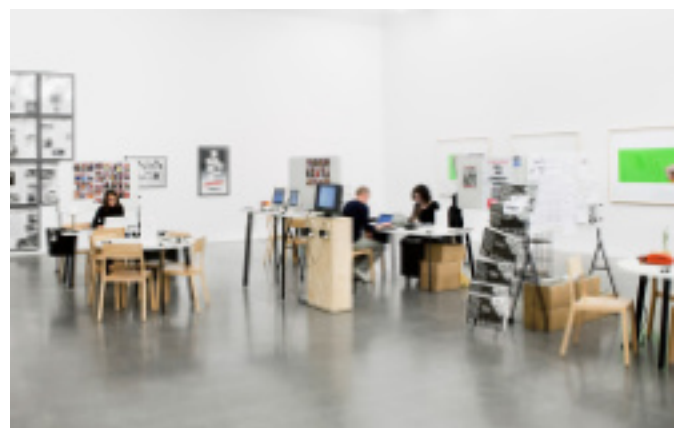
PARTNER ORGANISATION: 'THE LAST NEWSPAPER'

New Museum, New York,
United States, 6 October 2010–
9 January 2011

'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 accompanying '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 Kloepper 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/>



Above: Cover of Issue No.1, 'The Last Post'. Below: Latitudes' Newsroom at the New Museum. Photo: Benoit Pailley.

"TIMELY!" • "SAVVY!" • "VIABLE!" • "LOOSEY-GOOSEY!"

THE LAST NEWSPAPER

ISSUES: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10


A PROJECT BY LATITUDES PRODUCED ON THE OCCASION OF THE EXHIBITION: THE LAST NEWSPAPER

NEW MUSEUM, NEW YORK, 2010

THE LAST NEWSPAPER

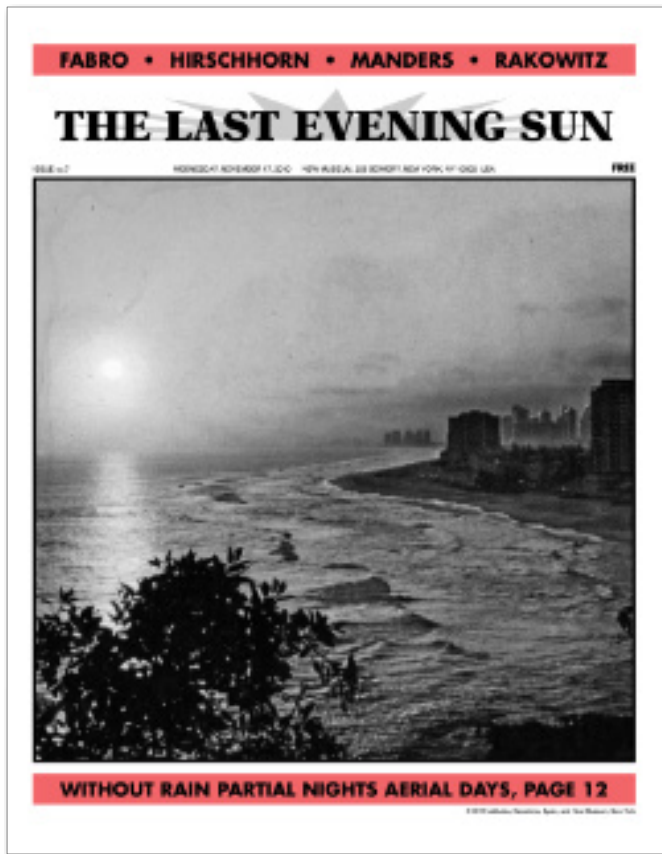
Edited by Latitudes

PRODUCED for ten consecutive weeks from a micro-newsroom in the galleries of the New Museum, *The Last Post*, *The Last Gazette*, *The Last Register*, *The Last Star-Ledger*, *The Last Monitor*, *The Last Observer*, *The Last Evening Sun*, *The Last Journal*, *The Last Times* and *The Last Express* comprise the catalogue accompanying the exhibition *The Last Newspaper*, curated by Richard Flood and Benjamin Goddill.

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. 

© 2010 Latitudes, Barcelona, Spain, and New Museum, New York

'The Last Newspaper', 2010.



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

For the past few years, the New York City Reader has been a constant presence in the lives of many who care about the city. It's a newspaper that's not just about news, but about the city itself. It's a newspaper that's not just about the city, but about the people who live in it. It's a newspaper that's not just about the city, but about the future of the city.

Each issue of the New York City Reader is a collection of stories, photos, and essays that explore the city in a way that's both thoughtful and engaging. It's a newspaper that's not just about the city, but about the people who live in it. It's a newspaper that's not just about the city, but about the future of the city.

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EXCLUSIVE INTERVIEW

THE WIRES

Janine Armin talks to 'The Last Newspaper' artist Hans Haacke.

It's not a secret that a major part of the New York City Reader is a collection of stories, photos, and essays that explore the city in a way that's both thoughtful and engaging. It's a newspaper that's not just about the city, but about the people who live in it. It's a newspaper that's not just about the city, but about the future of the city.

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Above left: Cover of Issue No.6, 'The Last Observer'. Above right: Cover of Issue No.7, 'The Last Evening Sun', Julia Rometti and Victor Costales. Below: Issue No.10, 'The Last Express', text by Irina Chernyakova and Greg Barton, interview between Janine Armin and Hans Haacke.

CURATORS: 'CHRISTINA HEMAUER / ROMAN KELLER: UNITED ALTERNATIVE ENERGIES'

Kunsthal Aarhus, Århus, Denmark,
22 January–3 April 2011

'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 have 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 energy and the pursuit of new technology. Their work often provides an opportunity to revitalize key historical moments.

The 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, 'No.1 Sun Engine' (2008–9) centred on the first large-scale solar power generator installed near Cairo, in 1913. 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 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/>



Above: 'Energetic Cleaning', 2007–11. Photo: the artists. Middle: 'Post-petrolism was heralded here...', 2006–11. Photo: Jens Møller Sørensen. 'Christina Hemauer / Roman Keller: United Alternative Energies', exhibition catalogue, 2011.



Above: Exhibition view. Below: 'A Road Not Taken', 2010. Next page: 'End of life (Beitrag zur Ineffizienz der Poesie)', 2011. Courtesy of the artists.



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.

Finally, 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/>



Above: Exhibition view, Uqbar (Irene Kopelman & Mariana Castillo Deball). 'Amikejo' catalogue, Mousse Publishing, 2012.



Above: Exhibition view, Pennacchio/Argentato. Below: Iratxe Jaio & Klaas van Gorkum, 'Produciendo tiempo entre otras cosas', 2011.
Photos: Imagen MAS / MUSAC.



Above: Exhibition view, *Uqbar* (Irene Kopelman & Mariana Castillo Deball). Following three pages: Fermín Jiménez Landa & Lee Welch, *'Himno Nacional'*, 2011. Photos: Imagen MAS / MUSAC, Fermín Jiménez Landa.







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

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

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

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

Kasper Akhøj presented a slideshow which comprised the latest chapter in his ongoing research into the modular display system Abstracta, originally designed by the Danish architect and designer Poul Cadovious in the 1960s. During the early 1960s Joaquim Anson, the father of artist Martí Anson, developed a range of furniture inspired by modern designs with the aim of offering an affordable and fashionable custom-made range. Forty years on, Anson undertook research to recuperate this social service project of his father. Maria Loboda presented two new works which incorporated printed fabrics inspired by the designs of Sonia Delaunay, Lotte Frömmel-Fochler, Mitzi Friedmann-Otten, and others – or to be more precise, triggered by written

descriptions of their geometric textiles.

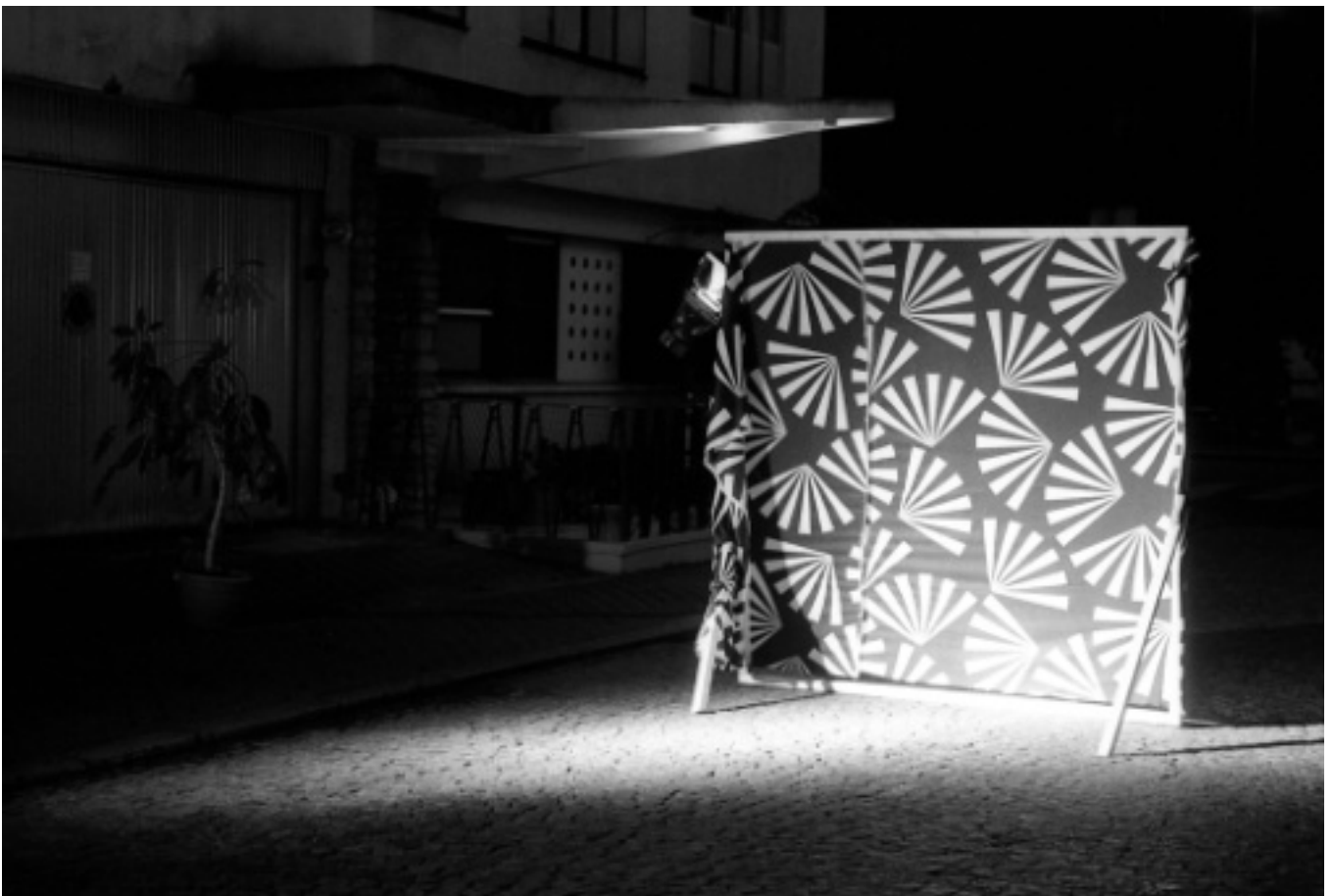
Charlotte Moth presented a film and nine photographic prints – a Paris street (designed as a totality by the little-known architect Robert Mallet-Stevens and constructed in 1926–27) – became like a stage set for the dramatisation of the mechanics of the photographic image. Sarah Ortmeyer paid homage to the universal symbol and the iconographic myth that is the Eiffel Tower and the structure's often forgotten original engineer, Maurice Koechlin. 'VITRINE MAURICE' (2011) consisted of a series of objects and furnishings – abstract invocations of the Eiffel Tower's singularly monumental shape and history.

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



This column: Kasper Akhøj, 'Abstracta', 2007–11. Photos: Philippe de Gobert. Right column: Above – Courtesy the artist. Below – Maria Loboda, 'Untitled', 2011. Photo: Philippe de Gobert.





Charlotte Moth, 'The Absent Forms', 2011. Above photo: Philippe de Gobert. Below: Courtesy the artist.



Martí Anson, 'JOAQUIMANDSON', 2011. Photos: Philippe de Gobert.



Sarah Ortmeyer, 'VITRINE MAURICE', 2011. Photos: Philippe de Gobert.

LEAD TUTORS: 'CAMPUS'

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

Tutor artists: Libia Castro & Ólafur Ólafsson,
Renata Lucas, Peter Piller and Adrià Julià
Participating artists: Claudia Claremi, Diogo
Evangelista, Jordi Ferreiro, José Joaquín
Figueroa, Lola Lasurt, Federico Martelli, Momu
& No Es, Quim Packard, Ariadna Parreu,
Antoine Renard, Maria Salazar, Daniel Silvo,
Carlos Valverde and Mónica Zamudio.
Conference participants: Bartomeu Marí, Jen-
nifer 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 and research.

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



Above: Week 1 with Libia Castro & Ólafur Ólafsson. Middle: Week 3 with Peter Piller. Below: Week 2 with Renata Lucas.

EDITORS: 'LARA ALMARCEGUI. PROJECTS 1995–2010'

Archive Books, Berlin, Germany, 2011

'Lara Almarcegui. Projects 1995–2010' was the first monograph to date of the work of Lara Almarcegui. Although Almarcegui has made many small format guidebooks as integral parts of her projects, this was the first publication presenting an overview of the artist's practice. The main part of the publication is formed by detailed documentation of the artist's works and publications 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/>



Above and next two pages: 'Lara Almarcegui. Projects 1995–2010', 2011.



CONVENORS: 'THE DUTCH ASSEMBLY'

ARCOMadrid, Madrid, 15–19
February 2012

Participants: Jeremiah Day; Stedelijk Museum, Amsterdam: Leontine Coelewijn; Stedelijk Museum Bureau Amsterdam (SMBA): Jelle Bouwhuis; Nathaniel Mellors; Van Abbemuseum, 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: Yolande 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 Roosmalen; 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 Terpsma; Rijksakademie Van Beeldende Kunsten, Amsterdam: Philippe Pirotte and Rubén Grilo; BAK, basis voor actuele kunst, Utrecht: Maria Hlavajova and Rabi Mroué; 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-commissioned 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/>



Above: presentation of Rijksakademie Van Beeldende Kunsten. Below: presentation of Kunstverein Amsterdam. Next page: posters for Wendelien van Oldenborgh; De Vleeshal; Jeremiah Day; Stroom Den Haag; Museum De Paviljoens; SKOR; Expodium (from above to below, left to right). Courtesy of ferranEIOTro Studio. Next page centre right: presentation of Stroom Den Haag.



RESEARCHERS: '#OPENCURATING'

BCN Producció 2012, Barcelona,
June 2012–April 2013

Participants: Robin Dowden, Nate Solas, and Paul Schmelzer (Director of New Media Initiatives, Senior New Media Developer, and Web Editor, Walker Art Center, Minneapolis); Ethel Baraona Pohl (architect, writer, and blogger, Barcelona); Sònia López and Anna Ramos (Digital Media Lead, and Coordinator of Ràdio Web MACBA, Museu d'Art Contemporani de Barcelona (MACBA)); Daniel G. Andújar (visual artist, theorist, and web activist, Barcelona); Paul Chan, Ian Cheng, and Micaela Durand (artists and staff, Badlands unlimited, New York); Steven ten Thije of the Van (Research Curator, Van Abbemuseum, Eindhoven); Yasmil Raymond (Curator, Dia Art Foundation, New York); Heman Chong (artist and writer, Singapore); Lauren Cornell (Curator, 2015 Triennial, Digital Projects, and Museum as Hub, New Museum, New York); and Chantal Wong, Hammad Nasar and Lydia Ngai (Head of Strategy & Special Projects, Head of Research, and Head Librarian, Asia Art Archive, Hong Kong).

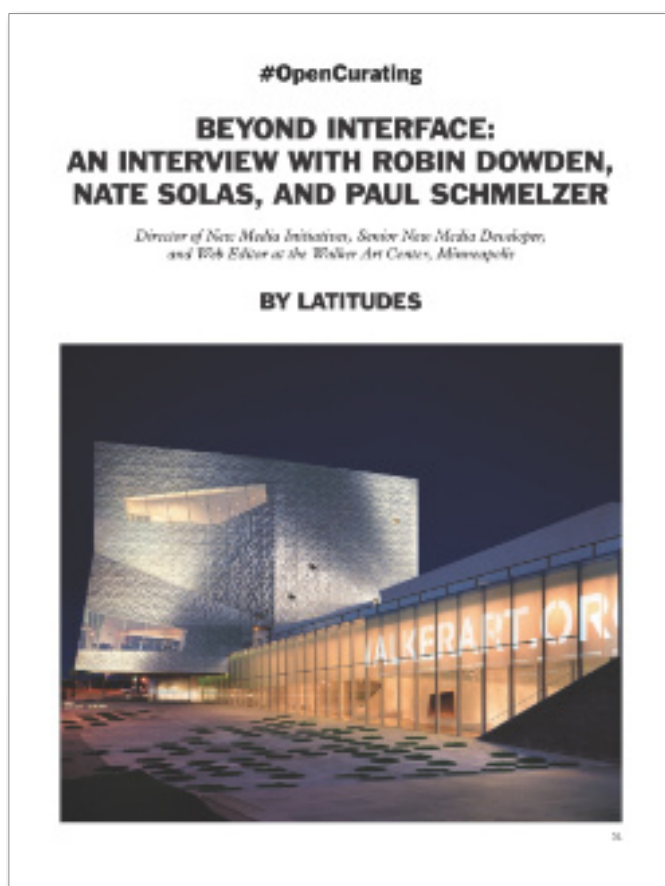
'#OpenCurating' was a research project resulting in a series of ten interviews with curators, artists, writers and online strategists investigating new forms of interaction between publics with artworks and their production, display and discursive context. It was produced through the BCN Producció 2012 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, with the exception of the conversation with Yasmil Raymond, Curator at the Dia Art Foundation in New York, which was based on transcriptions of a live event that took place on the 19 February 2013 at the Auditorium of MACBA. The ten interviews were each freely available via Issuu.com and Latitudes' website

<https://www.LTTDS.org/projects/opencurating/>



'Beyond Interface...', 3 September 2012.

#OpenCurating

¿ALGUIEN DIJO 'ADHOCRACIA'?: ENTREVISTA A ETHEL BARAONA POHL

Arquitecta, curadora y blogger afincada en Barcelona

POR LATITUDES



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#OpenCurating
Sònia López &
Anna Ramos

ciando 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 supone tanto fuera como dentro del museo.

L: Siguiendo con el potencial que ofrecen los Recorridos, ¿de qué otras formas creéis que se puede involucrar al visitante físico o online en contribuciones o incluso en colaboración 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 planteaban si



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podríamos pensar en hacer una convocatoria para pedir ayuda a usuarios de Flickr para reconocer especies y paisajes del fondo fotográfico de Xavier Miserachs, en general imágenes tomadas en los años 50. Después de un momento de reflexión interna, nos dimos cuenta que probablemente para este proyecto era mejor visitar salas de estudios y recoger la información mediante un método más analógico. El público puede contribuir de muchas maneras, la clave es hacer una propuesta clara, enfocada a la audiencia a la que quieres apelar y ofrecer las herramientas adecuadas.

L: Es interesante considerar la idea del itinerario personalizado al sugerir que obras de arte y objetos de archivo

34 (Pigna/analógico)
macba.cat/col/seccionados
23 noviembre 2012

05 Colaboración de
regímenes y hojas de con-
tacta del Archivo Misera-
chs desde el 2013, montaje
del Centro de Estudios y
Documentación MACBA.
Foto: Ester Tebargat, 2012

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#OpenCurating

ITINERARIOS TRANSVERSALES: ENTREVISTA CON SÒNIA LÓPEZ Y ANNA RAMOS

Responsable de la red y publicaciones digitales
& coordinadoras de proyectos web y Radio: Iñaki MACBA
en el Museo d'Art Contemporani de Barcelona

POR LATITUDES



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#OpenCurating
Sònia López &
Anna Ramos

"La visita a un
museo como el
MACBA propone
una apropiación
sophística de las
obras, la creación
de una lectura."

son "consumibles". Mediante la formulación de una ruta, el papel asignado al visitante se anima a la ruta que traza el turista al navegar la ciudad en busca de una cadena de experiencias "auténticas". ¿Podrías reflexionar sobre qué mensaje quiere ofrecer Recorridos sobre la experiencia del visitante, real o virtual, que navega la colección?

SL: Los Recorridos pueden servir para muchas cosas. Llevados por el entusiasmo, podemos caer en la tentación de crear uno titulado "Obras de arte del MACBA que no te puedes perder", pero de momento no lo hemos hecho. Nos gustaría que el ejercicio que proponemos al público sea distinto y crear un mapa que les permita pensar y decidir. La visita a un museo como el MACBA propone - parafraseando a nuestro Comisario Jefe, Carlos Guerra - una apropiación sofisticada de las obras, la creación de una lectura. Los objetos no hablan por sí solos, dicen cosas porque nosotros los proyectamos sobre ellos y los ponemos en relación los unos con los otros. Los Recorridos intentan crear al servicio de una mirada, el de crear y compartir lecturas.

L: Nos gustaría también hablar sobre vuestra línea editorial, en particular sobre algunos de los formatos que manejáis 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'Àudio (relacionados con la programación de RRM) o los producidos para acompañar las exposiciones que tuvieron lugar en La Capella, 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 publicandolos, pensando que el futuro editorial será puramente digital?, ¿os atreveríais a predecir qué tipos de herramientas surgirán próximamente?

SL: 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. ¿Desarrollamos la maquetación considerable de la colección? No, no lo haremos. ¿Usaremos varios formatos de ePub, uno para cada tipo de lector? No, vamos a generar uno lo más estándar posi-



04

05 Anna Jurewicz.
No can't promise to do more than
you want.
Quaderns portàtils de
MACBA, 2012

41

Above left: 'Alguien dijo "Adhocracia"?...', 8 October 2012. Above right and below: 'Itinerarios transversales...', 28 November 2012.

#OpenCurating
Badlands Unlimited

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 pinned FFBs 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 meter! 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 suggested 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 quirk, and collaboratively we each revealed the book until it felt ready.

L: What kind of brief did you set for the artists in writing 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

#OpenCurating
Badlands Unlimited

BU: *How To Download A Boyfriend* group exhibition as interactive e-book, 56 pp (Badlands Unlimited, 2012)

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 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 standardize and optimize formats, while artists often want to extend, corrupt and confound formats. At Badlands, we are both artists and publishers, and *How To Download A Boyfriend* in many ways embodies our contradictory impulses and roles. *How*



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#OpenCurating

**DEMOCRATIZANDO LA
SOCIEDAD INFORMACIONAL:
ENTREVISTA CON DANIEL G. ANDÚJAR**

Artista visual, activista en la red y teórico del arte, Barcelona

POR LATITUDES



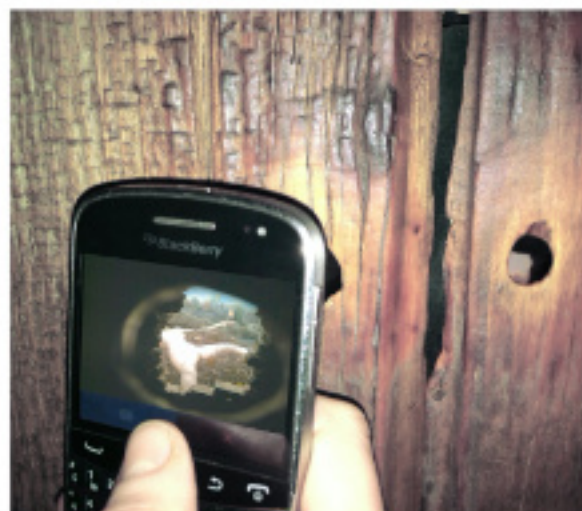
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#OpenCurating

**BOOKS_EXPANDED_FIELD:
AN INTERVIEW WITH
BADLANDS UNLIMITED**

Paul Chan, Jan Chang & Micaela Tharald
Badlands staff and artists, New York

BY LATITUDES



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Above left: 'Democratizando la Sociedad Informacional...', 5 December 2012.

Above right and below: 'Books_Expanded_Field...', 17 December 2012.

#OpenCurating

**"FROM ONE HISTORY TO
A PLURALITY OF HISTORIES":
AN INTERVIEW WITH
STEVEN TEN THJE**

Research Curator, Van Abbemuseum, Eindhoven

BY LATITUDES



JK

#OpenCurating

**HOST AND AMBASSADOR:
A CONVERSATION WITH
YASMIL RAYMOND**

Curator, Dia Art Foundation, New York

BY LATITUDES



Photo: Tracie Kasper

JK

#OpenCurating

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

Artist, curator and writer, Singapore

BY LATITUDES



JK

#OpenCurating

**FREE FORMS:
AN INTERVIEW WITH LAUREN CORNELL**

Curator, 3015 Triennial, Digital Projects and Museum as Hub, New Museum, New York

BY LATITUDES



JK

Above left: "'From one history to a plurality of histories'...", 2 January 2013.
Above right: 'Host and Ambassador...', 6 March 2013. 'Digression(s), Entry
Point(s)...', 2 April 2013. 'Free Forms...', 24 April 2013.

#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



01

CURATORS-IN-RESIDENCE: 'PROJECTS 2005–2012' / 'INCIDENTS OF TRAVEL, MEXICO CITY'

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 nonprofit 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/>



Exhibition view, 'Projects 2005–2012'. Photo: Eduardo Loza.



'Incidents of Travel', with Minerva Cuevas. Photos: Eunice Adorno.



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



'Incidents of Travel', with Diego Berruecos. Photos: Eunice Adorno.



'Incidents of Travel', with Terence Gower. Photos: Eunice Adorno.



'Incidents of Travel', with Jerónimo Hagerman. 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 Kongbased 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/>



Above: 'Incidents of Travel', with Nadim Abbas. Photo: Heman Chong.
Middle: 'Incidents of Travel', with Ho Sin Tung. Photo: Spring Workshop.
Below: 'Incidents of Travel', with Yuk King Tan. Photo: Mimi Brown. Next two pages: 'Incidents of Travel', with Samson Young.





CURATORS: IRATXE JAIO & KLAAS VAN GORKUM, 'THE MARGINS OF THE FACTORY'

ADN Platform, Sant Cugat del Vallès (Barcelona), 25 January–30 April 2014

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 were employed by the artists to cast hundreds of

replicas of small modernist sculptures. These were displayed on mass-produced shelving to evoke the 'Chalk Laboratory' (1972) 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/>



'The Margins of the Factory', performance by Nathaniel Robin Mann.
Photo: Roberto Ruiz.



Iratxe Jaio & Klaas van Gorkum, 'Work in Progress', 2013). Photo: Roberto Ruiz.

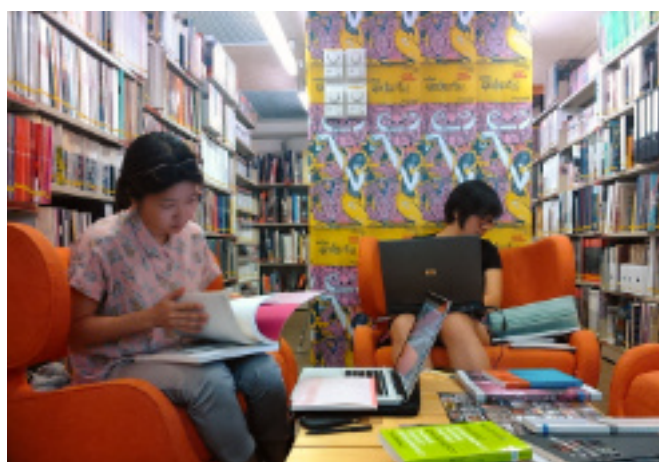
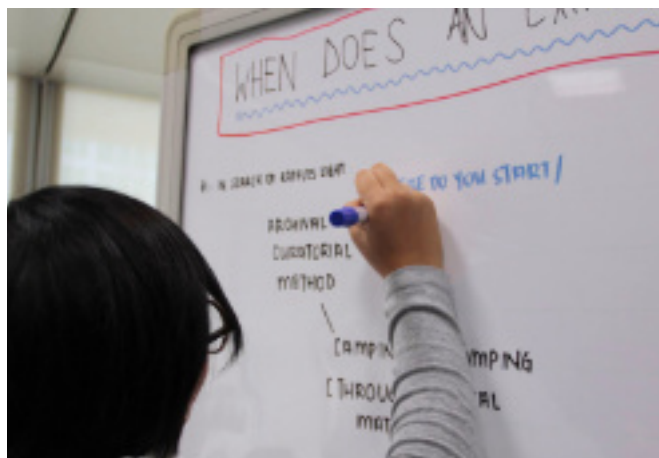
LEAD FACILITATORS: 'CURATING LAB 2014' CURATORIAL INTENSIVE

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 eleven 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.

The public symposium 'When does an exhibition begin and end?' took place on 14 June at the National Library Building. It 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 discussions at private and public institutions including Spring Workshop, Asia Art Archive, Para/Site and M+ Museum.

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



Above: Concept mapping during the symposium 'When does an exhibition begin and end?', National Library Building, Singapore. Middle: Panel with Charles Lim and Shabbir Hussain Mustafa. Photos: Luca Lim. Below: Research at Asia Art Archive, Hong Kong..

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

Barcelona, spring 2015

In spring 2015 Latitudes celebrated its 10th anniversary and marked the occasion by producing 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 twosided 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 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/>



From above to below: Designs by Lawrence Weiner, Haegue Yang, Ignasi Aballí, and Mariana Castillo Deball.

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/>



Above: Banff Centre campus view towards the Shaw Amphitheatre. Below: Faculty and participant portraits.

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 while focussing on the Bay Area and Latitudes' 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/>



Above: 'Incidents of Travel', with Will Brown. Photo: Enar de Dios Rodríguez.
Below: 'Near-Future Artworlds Curatorial Disruption Foresight Group'.



'Incidents of Travel', with Megan and Rick Prelinger.



'Incidents of Travel', with Amy Balkin.

CURATORS: 'COMPOSICIONES 2015'

Barcelona Gallery Weekend,
Barcelona, 1–4 October 2015

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

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

Located in the domestic setting of the former Director's house within the 1920s Cosme Toda ceramics factory, David Bestué's installation comprised a history of humanity from antiquity to the present day told through the evolution and refinement of lighting technology. Dora García's contribution consisted in pointing out the wealth of information and the activities programmed by the Freudian Field Library, considering the site as a knot which ties together art, psychoanalysis and literature. Rasmus Nilausen & Pere Llobera exhibited together in a former priest's house and explored "acheiropoietic" images – those that have supposedly come into being not by human hand, but miraculously. Jordi Mitjà's contribution took place in the Geological Museum of the Seminary of Barcelona. A series of overhead projectors illuminated the central space of the museum with a panoply of images, shadows and geometries. Daniel Steegmann Mangrané's sound project took place amongst the subtropical plants of the 1887 Umbracle (shade house) in the Parc de la Ciutadella and centred on the acoustic installation 'Surucúa, Tequeteque, Arara'.

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



This page and next: David Bestué, 'Luces', 2015. Director's house, Cosme Toda, former ceramics factory. Photos: Roberto Ruiz.





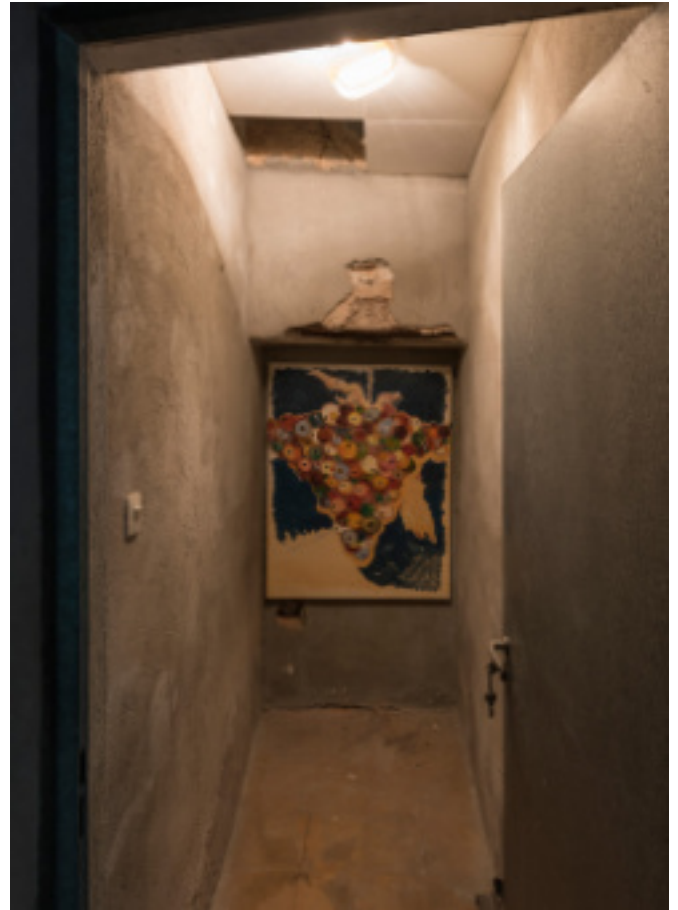
This page and next: Dora García, intervention at the Biblioteca del Campo Freudiano de Barcelona, 2015. Above left and right / next page photos: Roberto Ruiz. Below left photo: Andrea Paesante.





This page and next: Jordi Mitjà, intervention at the Museu Geològic del Seminari de Barcelona. Photos: Roberto Ruiz.





This page and next: Rasmus Nilausen and Pere Llobera, 'Vera Icon', 2015. Former priest's house, gardens of La Central bookshop. Photos: Roberto Ruiz. Following two pages: Daniel Steegmann Mangrané, 'Surucúa, Teque-teque, Arara', 2012–5. The Umbracle, Parc de la Ciutadella.







CURATORS: JOSÉ ANTONIO HERNÁNDEZ-DÍEZ, 'I WILL FEAR NO EVIL'

Museu d'Art Contemporani de Barcelona (MACBA), Barcelona,
18 March–26 June 2016

Hosted in MACBA's Convent dels Àngels, 'I will fear no evil' presented works from the beginning of José Antonio Hernández-Díez's career in the late 1980s and early nineties – several of which had not been seen since they were first exhibited – in dialogue with a new project. The exhibition looked back to Hernández-Díez's first experimental works with video alongside early iconic screen and vitrine-based works, including those presented at the time of his first monographic exhibition 'San Guinefort y otras devociones' (Saint Guinefort and other devotions), held at Sala RG, Caracas in 1991: 'San Guinefort' (in MACBA's collection), as well as 'El resplandor de la Santa Conjunción aleja a los demonios' (The shining of the Holy union wards off demons) and 'Sagrado corazón activo' (Active Sacred Heart) (all from 1991).

These works heralded, as artist-colleague Meyer Vaisman described – 'a techno-pop view of Catholicism's most beloved symbols'. This disquieting and seductive phase of Hernández-Díez's art deals with the application of communications and medical technology and its interlacing with systems of paranormal belief, most prominently Christian theology. Neither ironic nor profane, they are macabre works that hinge on death, consciousness, resurrection, and the particularly baroque brand of Latin-American Catholicism that was constituted through received European Colonial narratives, as well as by forcibly depriving native peoples of their history and beliefs. Adopting the form of devotional objects or technological apparitions, the selected artworks seemed archaeological finds from some electro-spiritual clinic, positivist science-fiction proposals for a future religion or props from an illusionist theatrical sideshow.

<https://www.LTTDS.org/projects/hernandez-diez/>



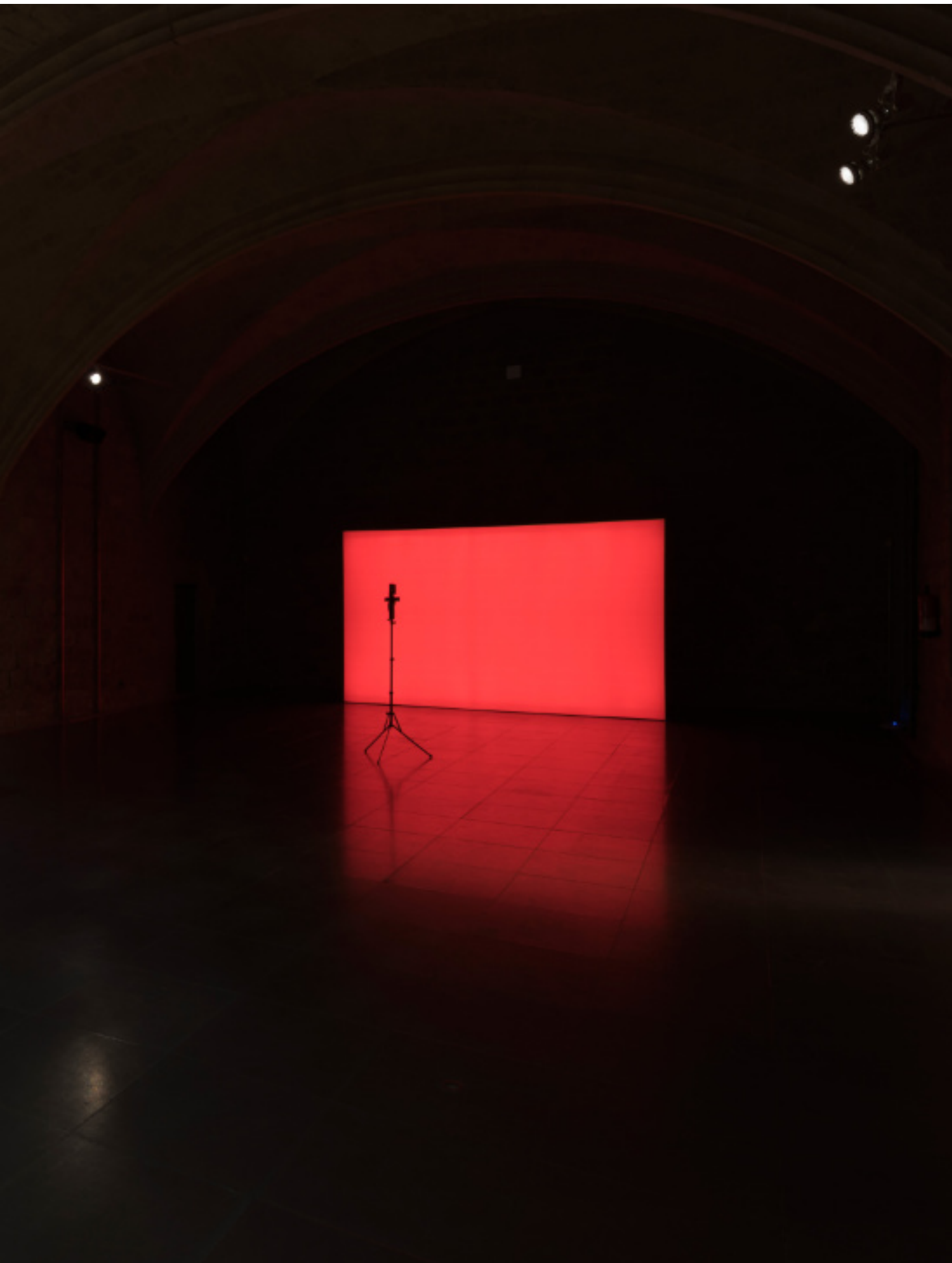
Above: 'Sagrado corazón activo', 1991. Photo: Roberto Ruiz.

Below: Accompanying publication – MACBA Quadern portàtil #32.



Above: 'San Guinefort', 1991. Below: Exhibition view. 'Sagrado corazón activo', 1991 (foreground). Next page: 'La Hermandad', 1994 (left). 'El resplandor de la Santa Conjunción aleja a los demonios', 1991 (right). Photos: Roberto Ruiz.





EDITORS: 'INCIDENTS (OF TRAVEL)'

incidents.kadist.org, 2016–2022

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 was followed by 19 reports, from Jinja, Uganda; Suzhou, China; Lisbon, Portugal; Terengganu, Malaysia; Yerevan, Armenia; Hobart, Tasmania; Buenos Aires, Argentina; Reykjavík, Iceland; Rio de Janeiro, Brazil; Panama City, Panama; Tbilisi, Georgia; Cabo Rojo, Puerto Rico; Singapore; Amsterdam, the Netherlands; Beirut, Lebanon; Riga, Latvia; Attica, Greece; Seoul, South Korea; and Barcelona, Spain.

Originally conceived by Latitudes as a series of daylong, artist-led tours in and around Mexico City (2012), followed by Hong Kong (2013) and San Francisco (2015), 'Incidents (of Travel)' evolved from the traditional curator-meets-artist studio visit into an exploration of the curated itinerary as a format for artistic encounter. Each artist created a downloadable itinerary that could be followed by anyone interested in retracing the route, while the curators documented the experience through writing, photography, and sound. Blending fieldwork with online storytelling, 'Incidents (of Travel)' captured the essence of an offline day's journey – an itinerary conceived by an artist, undertaken at the invitation of a curator, and experienced together.

<https://www.LTTDS.org/projects/incidents/>
<https://incidents.kadist.org>



Above: #1 – Chicago, U.S. Middle: #2 – Jinja, Uganda. Below: #9 – Reykjavik, Iceland. Next page: Above – Left: #10 – Rio de Janeiro, Brazil. Middle: #13 – Cabo Rojo, Puerto Rico. Right: #12 – Tbilisi, Georgia. Below – Left: #16 – Beirut, Lebanon. Middle: #17 – Riga, Latvia. Right: #15 – Amsterdam, the Netherlands.



JURY AND TUTORS: 'BARCELONA PRODUCCIÓ 2016'

La Capella, Barcelona,
throughout 2016

Artists and curator: Pau Magrané, Antoni
Hervás, and Joana Hurtado.

Latitudes selected and tutored the annual
artistic production grants of the Barcelona
City Council.

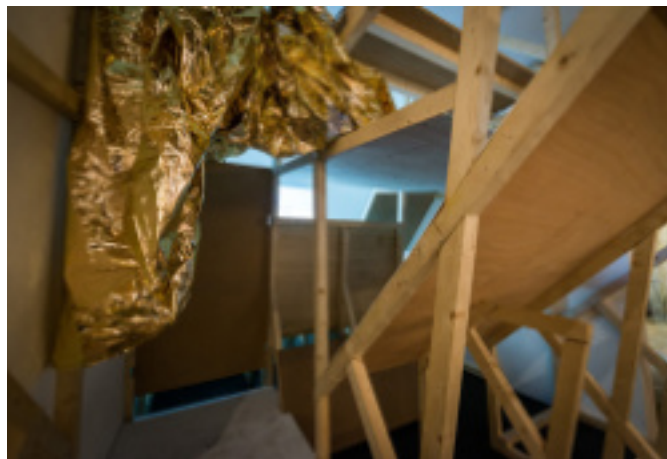
'Demo' by Pau Magrané transformed La
Capella's Espai Cub into an audio-visual
instrument by means of an installation fea-
turing 3D-printed sculptures and an immers-
ive video game.

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 myth-
ologies: 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, 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/>

Right: Above – Pau Magrané, 'Demo', 2016. Middle – Exhibition view,
'Nostalgic dissidence'. Francesco Arena, 'Superficie con linea', 2013–2017.
Below – Exhibition view, 'Nostalgic dissidence'. Suzanne Perrottet, 'Be-
wegungen/Mouvements', 2014. Photos: Pep Herrero. Bottom – Barcelona
Producció publications.





This page: Antoni Hervàs, 'El misterio de Caviria', 2016. Photos: Pep Herrero. Next two pages: Antoni Hervàs. 'Copacabana. Act I. Juan de la Cruz', 2016. Following two pages: Antoni Hervàs, 'Copacabana. Act II. Gerard López', 2016.









CURATORS: 'COMPOSICIONES 2016'

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

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

The second edition of the 'Composiciones' 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'. Three people dressed in identical running gear speed-walked throughout the city, connecting the various venues of the Weekend.

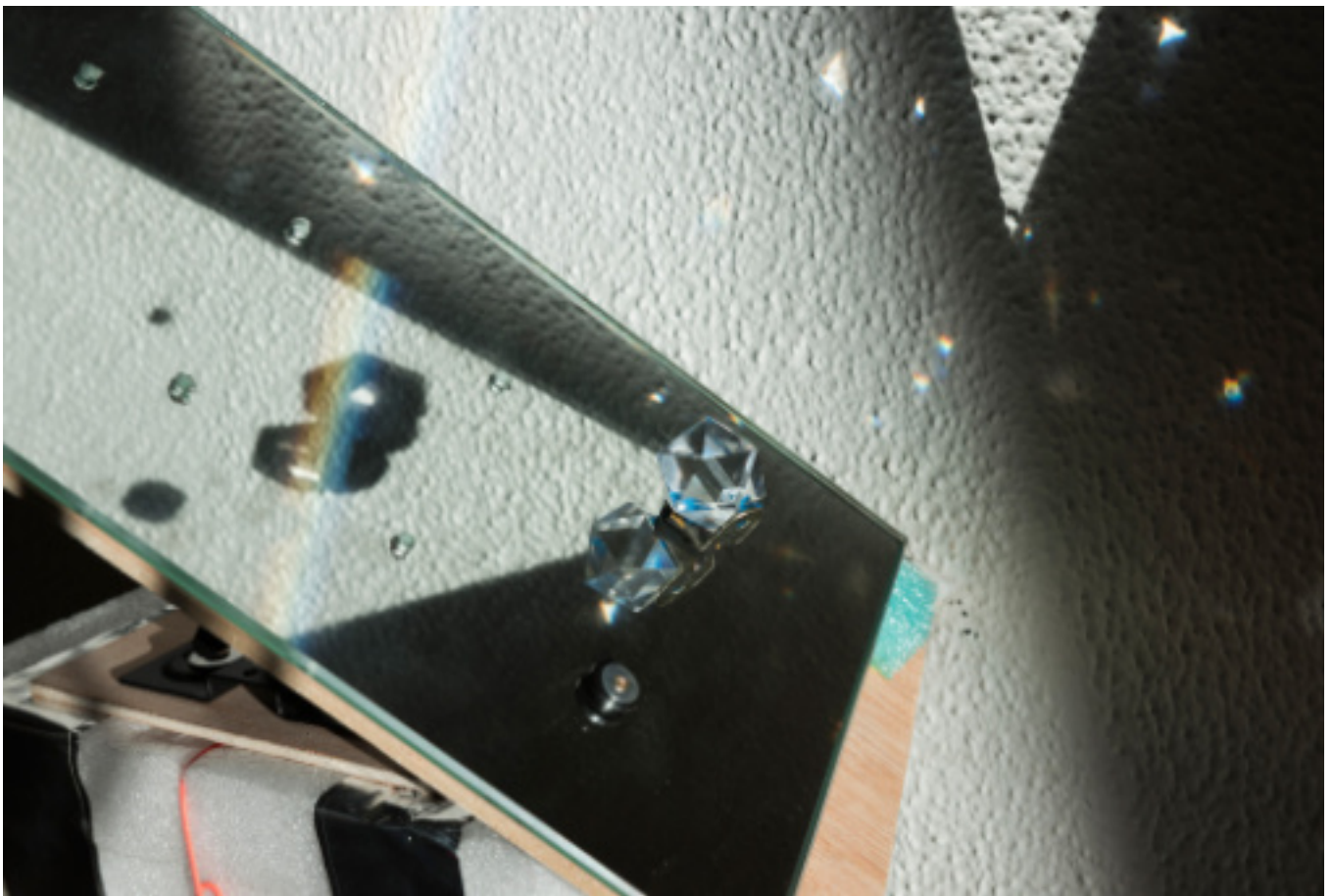
Wilfredo Prieto's 'Pantalones rotos' (Torn Jeans) was realised by the horses of the

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/>



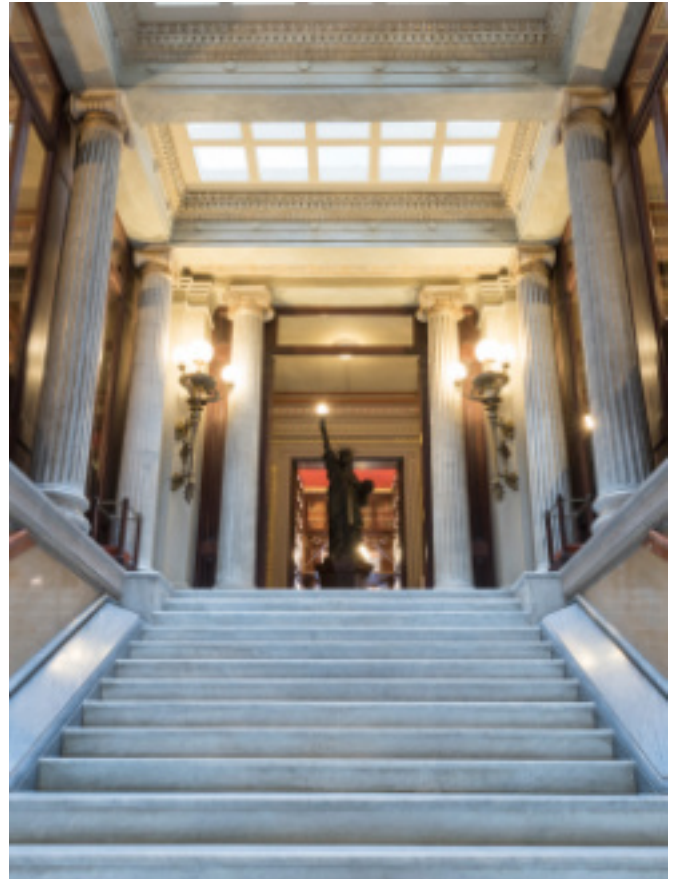
Above: Lúa Coderch, 'The Rainbow Statement', 2016. Club de Billar Barcelona. Photo: Roberto Ruiz.



This page: Lúa Coderch, 'The Rainbow Statement', 2016. Club de Billar Barcelona. Next two pages: Robert Llimós, 'Los Corredores' (The Runners), 1972/2016. Photos: Roberto Ruiz.







Lola Lasurt, 'Donation', 2016. Biblioteca Pública Arús, Barcelona. Photos: Roberto Ruiz.



Regina Giménez, 'La Constancia', 2016. Can Trinxet, former textile factory. Photos: Roberto Ruiz.



This page and next: Wilfredo Pireto, 'Pantalones rotos' (Torn Jeans), 2012. Stables of the Mounted Unit of the Guàrdia Urbana. Photos: Roberto Ruiz.



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 Arnaudín, 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, AmbroiseLouis Garneray, 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 a group exhibition featuring over thirty artists and more than a hundred works spanning two centuries. The exhibition explored the intersection of art production, cultural histories, and art collections with ecological processes and geological timescales. It presented a continuum of materials and temporal landscapes – including films, works on paper, photographs, sculptures, documents, and other meaningful things – and sprang 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 resisting an undifferentiated narrative in which modernity in general is at fault for global ecological disarray, or that humanity in an invariably abstract sense must take responsibility. Accordingly, the artists often addressed the ramifications of past and present colonial forces, the specific roles and purposeful effects of individuals, political practices, states or corporations in an account of how mineral agents and organic processes have intertwined with and underpinned culture. Several of the more documentary projects traced the fraught relationships between Modern art, the museum, and wealth created through extractive industry, combining approaches framed by Earth sciences with colonial history, sociology and political reportage. Yet other works took a more atmospheric, filmic, sculptural or graphic approach to extraction, economy, energy and global human and non-human exchanges, whether orbiting around sunlight, forests, synthetic materials derived from fossil fuels, or the services and substances entailed in the buildings that display art.

<https://www.LTTDS.org/projects/4.543billion/>





Previous page: Exhibition view. Hubert Duprat, 'Cassé-collé', 1992 (foreground). This page: Exhibition view. Construction of warehouse statement of works (foreground); Amie Siegel, 'Dynasty', 2017, (background). Photo: Lysiane Gauthier. Next pages: Exhibition view. Core samples from feasibility study for Bordeaux metro system (below left); works by Xavier Ribas, Lucy Skaer, and Jannis Kounellis (from left to right). Photo: Latitudes/RK.







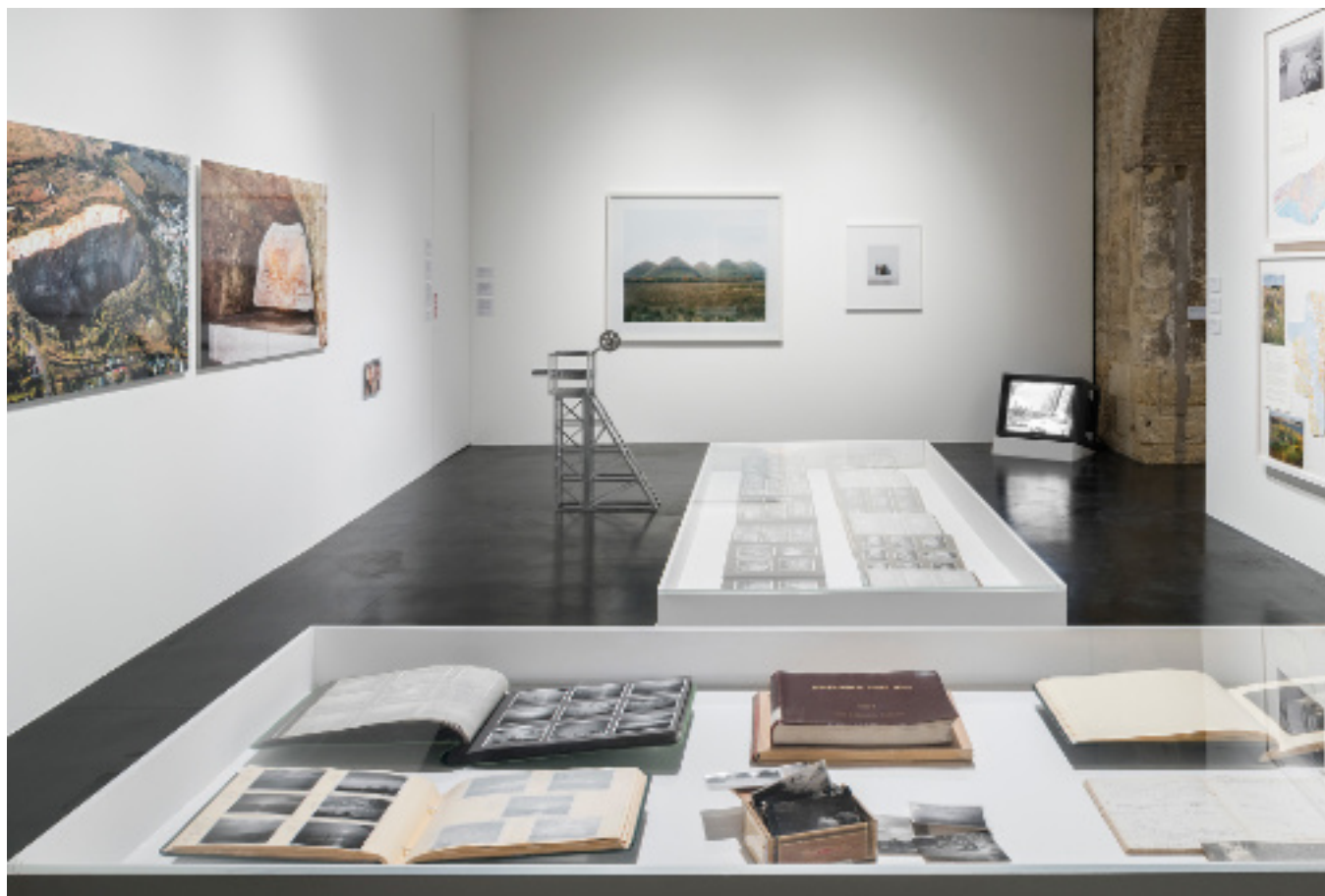
Amie Siegel, 'Dynasty', 2017. Photo: Lysiane Gauthier.



Above: Exhibition view. Martín Llavaneras, 'Touchpad', 2016 (foreground); Rayyane Tabet, 'Three Logos', 2013, and 'Steel Rings', 2013. Photo: Latitudes/RK. Below: Exhibition view. Works by Erlea Maneros Zabala, Alexandra Navratil, Rayyane Tabet, Alessandro Balteo-Yazbeck, and Terence Gower (from left to right). Photo: Lysiane Gauthier.



Above: Christina Hemauer and Roman Keller, 'Untitled (Blue)', 2017. Photo: Latitudes/RK. Below: Amy Balkin, 'Today's CO2 Spot Price', 2009 (left wall); Pep Vidal, '19 metre tree cut in 7 equal volumes', 2015 (on floor); works by Lara Almarcegui (right wall), and Lucas Ihlein and Louise Kate Anderson (back wall). Photo: Lysiane Gauthier.



Above: Exhibition view. Works by Ângela Ferreira (left wall), A.J. Alders (foreground), Stuart Whipps (back wall), and Maria Thereza Alves (right wall).
Below: Nicholas Mangan, 'Ancient Lights', 2015. Photos: Latitudes/RK.

JURY AND TUTORS: 'BARCELONA PRODUCCIÓ 2017–2018'

La Capella, Barcelona, July 2017–
June 2018

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

As in 2016, Latitudes was one of the mentors of Barcelona Producció, the open-call directed towards supporting the emerging 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.

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/>



Above: Camille Orny & Magda Vaz, 'ARTENGO2000', 2018. Middle: Anna Moreno, 'The Drowned Giant', 2018. Below: Project publications. Next page: David Mutiloa, 'I can only tell you a few things about what happened', 2017. Courtesy of the artists.



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 Krepakevich, 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, Reykjavík, Hobart, Amsterdam, Vancouver, Toronto, London, Sao Paulo, St John's, and Calgary, spent their time "thinking with" geology as a potential way to consider nonconventional, deep-time perspectives on curating, exhibition making, programming, and fieldwork within contemporary art.

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



Stanley Glacier, Kootenay National Park.

CURATORS-IN-RESIDENCE: 'WELCOME TO THE NEIGHBOURHOOD'

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

Latitudes participated in the thirteenth edition of the residency programme 'Welcome to the Neighbourhood', organised by curator and artist Michele Horrigan. Each year Irish and international artists and curators respond to Askeaton, a 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 pointed 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 narrated 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/>



Above: The cloister of Askeaton Friary. Below: 'The Pilgrim', soundcloud.com/lttds/the-pilgrim.

CURATORS: 'CREAM CHEESE AND PRETTY RIBBONS!'

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

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

This exhibition ventured into the apparently perilous middle ground between too much content and too much form, between too many nouns and too many adjectives, between too much everyday and too much artiness. Are objects or statements that are laden with information – or those that are concerned with utility above all else – at risk of appearing aloof and extorting their own importance? Undoubtedly; just as art in an abundantly 'poetic' mode might be deemed just too delightful and refined. The firebrand Viennese satirist Karl Kraus (1874–1936) begins his polemical 1910 essay 'Heine and the Consequences' by identifying two "strains of intellectual vulgarity: defenselessness against content and defenselessness against form. The one experiences only the material side of art. It is of German origin. The other experiences even the rawest of materials artistically. It is of Romance origin. To the one, art is an instrument; to the other, life is an ornament. In which hell would the artist prefer to fry?"

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

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



Above and middle: Sean Lynch, 'A Blow by Blow Account of Stonecarving in Oxford', 2013–4. Below: David Bestué, 'Trencadissa', 2013. Next page: David Bestué, 'Mecanismo', 2017. Photos: Anna Konrath.



Above: Sean Lynch, 'A Blow by Blow Account...', 2013–4 (back wall); Eulàlia Rovira & Adrian Schindler, 'The feet fixed to the ground betray no impatience', 2016 (foreground). Below: David Bestué, 'Mecanismo', 2017 (left); Batia Suter, 'Shelter series', 2018 (right wall). Photos: Anna Konrath.



Eulàlia Rovira & Adrian Schindler, 'One motif says to the other: I can't take my eyes off you', 2018. Photos: Anna Konrath.

CURATORS: 'JOAN MOREY. COLLAPSE'

Centre d'Art Contemporani de Barcelona – Fabra i Coats (20 September 2018–13 January 2019), Centre d'art Tecla Sala (15 November 2018–13 January 2019), former prison La Model (10 January 2019), Barcelona. Tour to Casal Solleric, Palma de Mallorca (31 January–6 September 2020).

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 farreaching 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.

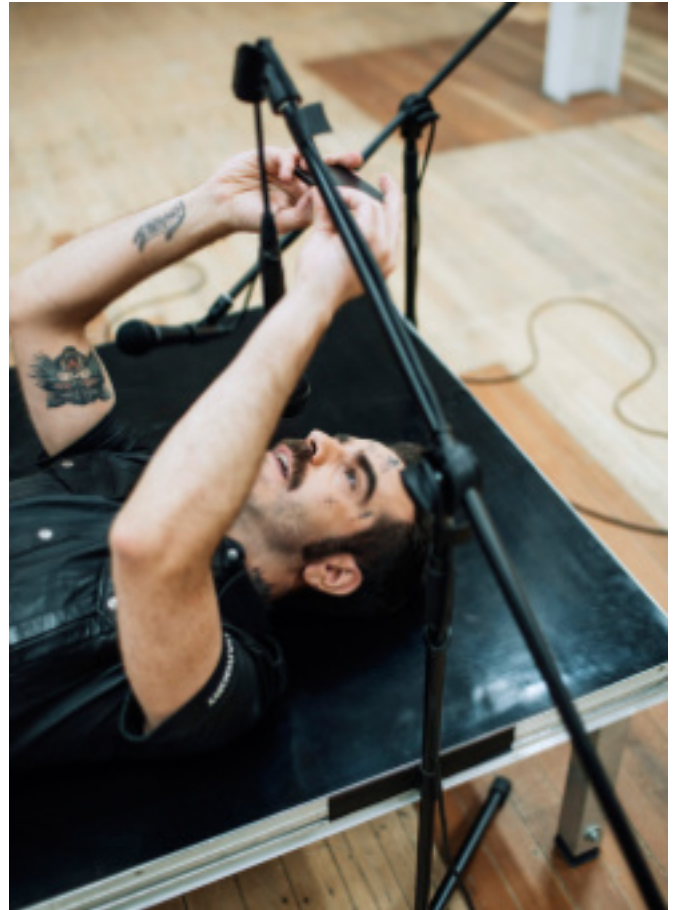
Titled 'Schizophrenic Machine', the third and concluding part, comprised a major new site-specific performance. The location was undisclosed until the 113 preregistered audience members were driven by coaches to the former prison La Model in Barcelona's Eixample neighbourhood. This was Morey's first 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.

The touring presentation 'COLLAPSE: Bachelor Machine' at Casal Solleric was an adaptation of the first two chapters of the Barcelona exhibitions, and the first retrospective of Morey in his native Mallorca. The stately rooms of Casal Solleric's 18th-century piano nobile and its columned patio hosted a selection of six projects produced between 2007–17 and a continuous programme of audio works. It encompassed the presentation of 'COLLAPSE: Possible Machine', a reinterpretation of the prologue and first act of 'TOUR DE FOURCE' (2017) for Covid-19 times at the house museum Can Balaguer.

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



Above and below left: Exhibition views, 'Desiring Machine, Working Machine'. Below right: Exhibition details, 'Bachelor Machine'. Photo: Roberto Ruiz., and exhibition publications.



Above left: 'IL LINGUAGGIO DEL CORPO. Prólogo', 2015–2016. Above right: 'TOUR DE FORCE. El cos utòpic', 2017. Below: 'POSTMORTEM. Pour en finir avec le jugement de Dieu', 2006–2007. Photos: Noemi Jarrod.



Above: 'LLETANÍA APÒRIMA', 2009. Below: 'GRITOS Y SUSURROS. Conflicte dramàtic cinquè (amb l'obra d'art)', 2009. Photos: Noemi Jarod.



Above: 'Schizophrenic machine', 2019. Former La Model prison. Next page: 'COLLAPSE Possible Machine', 2020. Can Balaguer, Palma de Mallorca. Photos: Noemi Jarod.



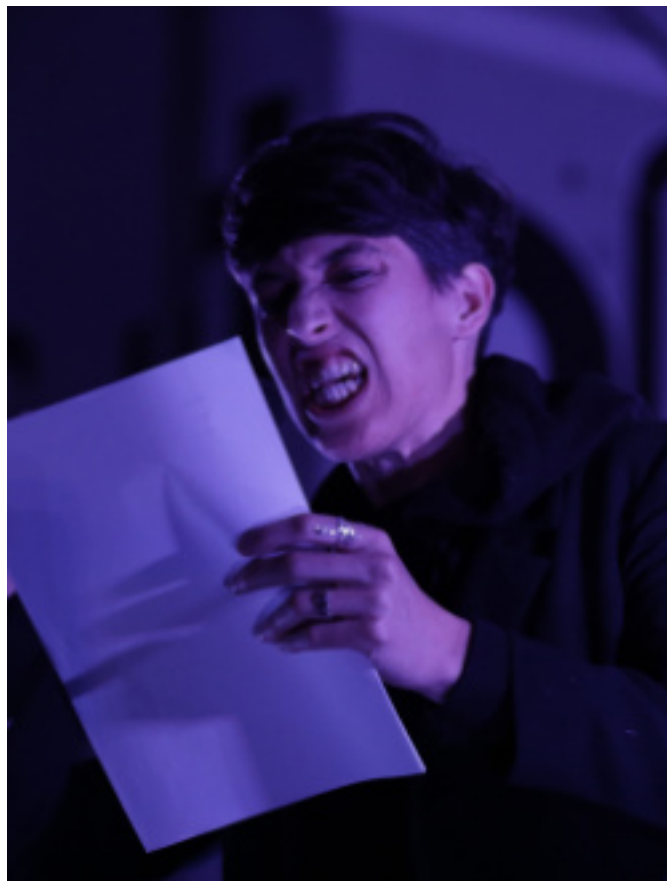
PARTNER ORGANISATION: 'TODAY IS OUR TOMORROW', WITH MERCEDES AZPILICUETA

**PUBLICS at Club Kaiku, Kieku &
Stidilä, Helsinki, 12–14 September
2019**

'Today Is Our Tomorrow' was a multidisciplinary arts festival organised by Helsinki-based curatorial agency PUBLICS in collaboration with numerous local and international organisations, initiatives and institutions. The programme looked at 'other' versions of the present already being lived in Finland and globally: from Indigenous-futures, to Afro-futures, Eco-futures, to Queer and Feminist futures. Taking place in and around club Kaiku, a renowned underground music venue, 'Today Is Our Tomorrow' took the form of a roving constellation of practices, discussions, talks, workshops, installations, interventions, film screenings, live performances, DJ sets, curatorial projects, and live music events.

For the festival Latitudes invited Buenos Aires-born, Amsterdam-based artist Mercedes Azpilicueta to present 'Yegua yeta-yuta' (2015-ongoing). In the performance, Azpilicueta recited over four hundred insults directed to women in Argentina using a jargon of Castellano Rioplatense, spoken mainly in the areas in and around the Río de la Plata Basin of Argentina and Uruguay. The pronunciation of each word is disarmed phonetically to such an extent that it becomes an anthropophagic song or an exorcism. Azpilicueta performed to the beat of a new soundtrack produced for the occasion in collaboration with Chilean choreographer Rodrigo Sobarzo de Larraechea.

<https://www.lttds.org/projects/todayisourtomorrow/>



Above: Mercedes Azpilicueta, 'Yegua-yeta-yuta', 2015-ongoing.
Photo: Kush Badhwar.



Mercedes Azpilicueta, 'Yegua-yeta-yuta', 2015–ongoing. Above photo: Kush Badhwar. Below photo: Aman Askarizad.

JURY AND TUTORS: 'BARCELONA PRODUCCIÓ 2019–2020'

La Capella, Barcelona, throughout
2019–2020

Artists: Lola Lasurt, Consol Llupià, and Agustín Ortiz Herrera.

During 2019–2020 Latitudes was once again one of the jury members and mentors of Barcelona Producció, the grant programme of the Barcelona Culture Institute.

Lola Lasurt's 'Joc d'infants' (Children's Game) looked back at the 1968 retrospective exhibition 'Miró. Barcelona 1968–69' which inaugurated La Capella as a venue dedicated to contemporary art. Through a new series of paintings, photos, videos, and ceramics, Lasurt addressed the socio-political turmoil at the end of the 1960s.

Consol Llupià's project revolved around a whale that was stranded on the beach of El Prat de Llobregat on 12 May 1983. Until 2018, the skeleton was on display at Barcelona Zoo. Llupià's original proposal was to create a ceremony to return the whale's bones back to the sea. Yet as the Covid-19 pandemic made social gatherings impossible, the project had to be adapted, and on 22 May 2020, Llupià initiated 'Vibraera', an online archive of remembrance and celebration involving collaborators across the fields of energy, the environment, science, law, humanitarianism, and art.

In 'To name, to own. Critique of taxonomic practice' Agustín Ortiz Herrera focused his project on the classification system for species developed in the context of the Enlightenment by Carl Linnaeus. His research expanded out from Catalonia to create synergies with posthumanism, queer theory, feminism, and decolonialism.

<https://www.lttts.org/projects/bcnproduccio20192020/>



Above: Consol Llupià, graphic for 'Vibraera', 2020. Courtesy of the artist.
Middle: Barcelona Producció publications. Below: Agustín Ortiz Herrera, presentation at the Salvador Cabinet, Barcelona, 2021.



Above: Agustín Ortiz Herrera, research for 'To name, to own. Critique of taxonomic practice', 2019–2020. Photo: the artist. Below and next page: .Lola Lasurt, 'Joc d'infants' (Children's Game), 2020. Photos: Pep Herrero.





CURATORS: 'THINGS THINGS SAY'

Fabra i Coats: Contemporary Art
Centre of Barcelona, 17 October
2020–17 January 2021

With the participation of: Adrià Julià, Annette Kelm, James N. Kienitz Wilkins, Sarah Ortmeyer, Eulàlia Rovira, Francesc Serra i Dimas, Stuart Whipps, Haegue Yang, as well as meaningful things from the Friends of Fabra i Coats archive.

Do you trust things to write human history? Do things' lives matter? Do you really think that if you stare at something long enough, it will reveal its secrets? 'Things Things Say' sprang from the past of Fabra i Coats – an industrial complex dedicated for over 100 years to the manufacturing of cotton thread. Taking on the genre of the 'it-narrative' in 18th century English literature – as well as the approaches of object journalism and microhistory – the exhibition tacked back-and-forth between exceptionally normal things and the extraordinary global narratives of labour, obsolescence, and the industrialisation of nature that they triggered.

'The Kipper and the Corpse' (2004–ongoing) by Stuart Whipps centred on a restored British Leyland Mini from 1979, and the demise of the Longbridge car factory in Birmingham, UK, which shut in 2005 – the same year Fabra i Coats closed. Haegue Yang's 'VIP's Union' (2001–2020) consisted of a gathering of furniture on loan from very important people: prominent figures from local society, including a retired factory worker and a notable Catalan politician. James N. Kienitz Wilkins presented 'This Action Lies' (2018), a film that focused intensely on a single white foam coffee cup from Dunkin' Donuts, while Sarah Ortmeyer's 'SABOTAGE' (2009), a field of broken wooden shoes, alluded to a precursor of the "go-slow" strike used as an employee tactic in modern industrial conflicts. Adrià Julià's film 'Popcorn' (2012) was a kind of American horror movie in which industrial violence and cultural supremacy lies behind an apparently benign snack

food. Annette Kelm's photographs in the exhibition looked at the legacy of the lilac-coloured overalls that became an emblem and uniform for a new wave of feminists in mid-1970s West Germany.

The self-taught photographer and lithographer Francesc Serra i Dimas worked on the photography and visual communication of the products made at Fabra i Coats, taking pictures of thread wound or formed into spools, balls, tubes, or hanks. Eulàlia Rovira created a new work during the exhibition, premiered online when the exhibition finished and the spaces were once again empty. Where does the curve, or better still, the knot, lead us? Putting a new spin on the stories of the Fabra i Coats textile factory and the objects found there, the video 'A Knot Which is Not' (2020–2021) weaves with the words that our hands seem to have stopped recognising.

The Fabra i Coats factory was formed through the first merger between a Catalan company and a foreign multinational, and was the first in Spain to offer its workers paid holidays. In the setting of the bygone site of production, the works in the exhibition introduced a perspective on how the modern world has been shaped through complex and contentious relationships between humans and the web of life.

<https://www.LTTDS.org/projects/thingsthingsay/>



'Things Things Say' exhibition catalogue, Ajuntament de Barcelona / Institut de Cultura de Barcelona / Fabra i Coats: Centre d'Art Contemporani de Barcelona, 2021.



Francesc Serra i Dimas, 'Fabra i Coats. Cabdell de fil' [Ball of Thread], 1930s–1940s (above); Unknown author, Workers in Clogs and Espadrilles, 1932 (below); master key, unknown date (left). Photo: Eva Carasol.



This page: Exhibition views. James N. Kienitz Wilkins, 'This Action Lies', 2018 (above right). Next page: Sarah Ortmeyer, 'SABOTAGE', 2009.
Photos: Eva Carasol.





Haegue Yang, 'VIP's Union', 2001–20 (foreground); Annette Kelm, 'Latzhose 1, "Relaxed"', 'Latzhose 2, "Standard"', 2014, 'Latzhose 3, "Kicking leg"', 'Latzhose 4, "Jumping"', 2014 (background). Next page: Haegue Yang, 'VIP's Union', 2001–20. Photo: Eva Carasol.



This page: Haegue Yang, 'VIP's Union', 2001–20. Following pages: Stuart Whipps, 'The Kipper and the Corpse', 2004–ongoing. Photo: Eva Carasol..





CURATORS: 'PANORAMA 21. NOTES FOR AN EYE FIRE'

Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, 22 October 2021–27 February 2022

With the participation of: Ana Domínguez, El Palomar (Mariokissme y R. Marcos Mota), Laia Estruch, Arash Fayez, Antoni Hervàs, Rasmus Nilausen, nyamnyam (Ariadna Rodríguez & Iñaki Álvarez) with Pedro Pineda, Claudia Pagès, Aleix Plademunt, Marria Pratts, Stella Rahola Matutes, Eulàlia Rovira, Ruta de autor (Aymara Arreaza R. & Lorena Bou Linhares), Adrian Schindler, Rosa Tharrats, Gabriel Ventura, and Marc Vives.

'Panorama', MACBA's new multidisciplinary triennial programme, focused on contemporary art practices in and around Barcelona. With an emphasis on collaborative practices and presenting diverse perspectives, each edition is led by a different curatorial collaboration, composed of a member of the MACBA team and an independent curator or agent. The inaugural edition was titled 'Notes for an Eye Fire' and is curated by Hiuwai Chu (Head of Exhibitions, MACBA) and Latitudes. As the "notes" of the title suggests, this group exhibition attempted to jot down, to lay out and to connect without seeking to be in any way definitive.

Occupying the entire top floor of the Meier building, 'Notes for an Eye Fire' brought together a group of specially commissioned works and recent productions shown in Barcelona for the first time. It comprised a wide range of disciplines, including painting, sculpture, works on paper, video installation, performance, photography and textiles, and was driven by a desire to defend and verify the making of on-site exhibitions as experiences that envelop us as whole sensing bodies in space.

The works in the exhibition wove together concerns and leitmotifs that have emerged from the curators' studio visits and conversations with the art community, including

the city's self-image, notions of reparation and belonging, gender dissidence and our relationship with nonhuman life.

The exhibition title, from the homonymous 2020 book of poetry by Gabriel Ventura, conjured up a powerful metaphor that provoked a questioning of the dominance of vision, urging us to explore an expanded definition of seeing that engaged our other senses and entailed new ways of navigating the world, of remembering and of producing knowledge.

The ocular form took on a life of its own in the exhibition's imagination, in the form of projects that explored theatre or performance, the spatial relationship between stage and auditorium and the loop as narrative. Such perspectives and scales also encircled how the museum established a connection with its neighbourhood, and vice versa, at a time when, following the Covid-19 pandemic, many of us were questioning and seeing afresh what our own place in the world might be.

<https://www.LTTDS.org/projects/panorama21/>



Companion publication: 'Passió i cartografia per a un incendi dels ulls' (Passion and Cartography for an Eye Fire) with poem by Gabriel Ventura. MACBA Museu d'Art Contemporani de Barcelona, 2022. Photo: Gemma Planell.



This page: Antoni Hervàs, 'La Meier', 2021, and Marc Vives, 'SSSSS', 2020. Photo: Eva Carasol. Next pages: Exhibition view. Works by Arash Faye, Eulàlia Rovira, Adrian Schindler, nyamnyam & Pedro Pineda, Aleix Plademunt, Laia Estruch, and Marria Pratts. Photo: Roberto Ruiz.







Above: Laia Estruch, 'Ocells Perduts', 2021. Photo: Roberto Ruiz. Below: Claudia Pagès, 'Gerundi Shipping', 2021. Photo: Miquel Coll.



Above: Rosa Tharrats, 'Akaal / Selene \ Uluru', 2021. Next pages: Rasmus Nilausen, 'Theatre of Doubts', 2021. Following pages: El Palomar, 'Schreber is a Woman', 2020. Photos: Roberto Ruiz.









PARTNER ORGANISATION: PUBLICS PARAHOSTING, WITH LAIA ESTRUCH

PUBLICS, Helsinki, throughout 2022

The curatorial agency PUBLICS 'Parahosted' Latitudes by hosting a series of activities in 2022. PUBLICS began its Parahosting programme in 2018, and it has evolved into a flexible, expanding, and sometimes messy method of decentering curatorial authorship through partnership.

PUBLICS and Latitudes first worked together in September 2019 as partners of the festival 'Today is our Tomorrow' presenting a performance by the Buenos Aires-born, Amsterdam-based artist Mercedes Azpilicueta. Since then, Latitudes continued a conversation with PUBLICS, despite the complications caused by the Covid-19 pandemic, around the notion of a partial, distributed, and fragmentary retrospective of the Barcelona-based artist Laia Estruch.

In October 2021, PUBLICS supported the production of Estruch's work 'Ocells perduts' (Stray Birds), an installation and series of performance rehearsals commissioned for the exhibition 'Panorama 21: Notes for an Eye Fire' at the MACBA Museu d'Art Contemporani de Barcelona, and curated by Hiuwai Chu and Latitudes.

In March 2022, as the first event of its Parahosting programme, Latitudes presented its curatorial practice at PUBLICS which was followed by Laia Estruch's 'Mix' (2021–ongoing). This solo performance compilation revisited the diverse voiced sounds, resonances, and articulations that she has developed and learned throughout her projects to date. An exercise in sonic recall and muscle memory, 'Mix' is a live non-chronological edit that extracts the most ephemeral aspect of her practice – the voice – while exploring it as a kind of organ of the body, and as a tool for sculpting air.

Between June and October 2022, Helsinki-based writer and curator Irina Mutt in collaboration with Laia Estruch, led a series of workshops with PUBLICS Youth, an education initiative for Helsinki-based 18–21-year-olds.

Based around the idea of 'touring' Estruch's 'Ocells Perduts (Stray Birds)' from its original museum context to the human bodies of PUBLICS Youth's members, the sessions broached performative practice, translation and transcription, and the non-verbal capacity of the voice.

<https://www.lttds.org/projects/publics/>



Laia Estruch, 'Mix', 2021–ongoing. Photo: Noora Lehtovuori.



Above: Laia Estruch, 'Mix', 2021-ongoing. Photo: Noora Lehtovuori. Below: Workshop with Irina Mutt and PUBLICS Youth. Photo: Micol Curatolo.

CURATORS: THE PILGRIM

Barcelona and Askeaton,
throughout 2023

Artists: Ruth Clinton & Niamh Moriarty, and
Eulàlia Rovira.

'The Pilgrim' was a pilot exchange programme linking Barcelona with Askeaton in southwest Ireland, Latitudes with the organisation Askeaton Contemporary Arts, and Irish artists Ruth Clinton & Niamh Moriarty with Catalan artist Eulàlia Rovira. Throughout 2023, artist residencies and a public programme enhanced new artistic and curatorial research, and created new possibilities for international collaboration.

The curatorial framework derived from an extraordinary story from over two centuries ago. It is recalled that a Barcelona merchant named Don Martínez de Mendoza, one of the wealthiest men in Catalonia during the mid-1700s, murdered his son-in-law to avenge the death of his daughter in childbirth in a Barcelona convent years before. Don Martínez ended up living his last sixteen years as a pilgrim in penance in Askeaton's Franciscan friary, in County Limerick. A cryptic inscription can still be found in the cloister of the friary: "Beneath lies the Pilgrim's Body, who died January 17, 1784".

Latitudes learned about the existence of this local legend when visiting Askeaton in 2018 and were captivated by understanding how its details might match the historical reality in Barcelona. The tale pointed to little-known histories of cultural connections, and emotional ties between two distinct places of very different scales. 'The Pilgrim' developed in an open-ended way through a shared approach to research and practice, storytelling and performativity, and an understanding of the existing dynamics of place. What could twenty-first-century curators and artists learn from each other, as well as from the navigators, pirates and economies that once linked Spain with Ireland during the last centuries? How could we (re)discover the role

that place twinning has historically played in civic and cultural life?

In May 2023, Clinton & Moriarty spent two weeks in Barcelona developing new research around relics, rubbings and translation. In August 2023, Rovira paid her first visit to Askeaton where she became captivated by the rapid tide of the river Deel as it runs through the town, and reflected on the human and natural engineering of the Shannon Estuary – canal locks, hydroelectric power stations and numerous bridges.

<https://www.lttds.org/projects/pilgrim/>



Above: Niamh Moriarty at Plaça del Rei, Barcelona. Photo: Ruth Clinton. Below: Eulàlia Rovira at Ardnacrusha Power Station, Co. Limerick.

CURATORS: JORGE SATORRE, 'RIA'

Museo Centro de Arte Dos de Mayo, Móstoles (CA2M),
1 February–31 August 2025

The exhibition 'Ria', the first solo museum show in Spain dedicated to Mexican-born, Bilbao-based artist Jorge Satorre (b. 1979), presents new works alongside a survey of Satorre's sculptures, drawings, and installations created since 2013, a phase he sees as a process of calibrating the distances between starting points and final forms in his work. It also reflects a certain introspection that allows him to question personal experience in relation to broader cultural, political, and social contexts.

Emerging from his initial interest in developing a career as a book illustrator, Satorre's artistic research has consistently focused on experimenting with the boundaries of various disciplines associated with drawing. Over time, this practice has become increasingly linked with a sculptural dimension that dialogues with the diverse contexts where he conceives and displays his work. His recent projects often involve acts of transformation and subversion stemming from elemental actions such as moulding, stamping, forging, casting, or breaking. These processes intertwine the intimate with the industrial, the functional with misuse, anecdotes with archetypes, and remembered events with imagined ones. The first gallery in the exhibition presents works that reflect associations with Satorre's immediate surroundings, which he nevertheless approaches with measured detachment.

'Triplay' (2025), the first work we encounter, has been specifically conceived for this space and takes the form of double doors. As we move through the galleries, this dynamic is inverted: in the final gallery, the mural 'Ricardo' (2020) and the drawing 'Río, ría' [River, ria, 2025] shift towards a more intimate engagement with a new and somewhat unfamiliar context shaped by his experience when he moved three years ago from Mexico City to Bilbao. This perspective is also reflected in the

title of the exhibition, which references a type of coastal inlet common in the north of Spain that cuts through the Basque city. Satorre often creates meticulous maquettes to plan his exhibitions, making clear not only his interest in the mechanisms involved in staging his works but also in the significance of altering the scale of observation. The 'Ria' maquette was reimagined in his studio as a drawing with the dimensions of the model itself, rather than of the galleries. This drawing is reproduced in the exhibition guide alongside texts by Satorre that consider each work on display.

The artist's first monograph, 'Río' [River] was released in conjunction with the exhibition, featuring new essays by Daniel Garza Usabiaga (Director, Museo del Palacio de Bellas Artes, Mexico City), artist Sean Lynch and a conversation between Satorre and Latitudes, the exhibition curators. This bilingual Spanish-English edition is structured around Satorre's exhibitions and works of the last fourteen years, arranged in reverse chronological order. The book is designed by the artist and publisher Gabriel Pericàs in collaboration with Satorre, and is co-published by Museo CA2M and Caniche Editorial.

<https://www.LTTDS.org/projects/satorre/>

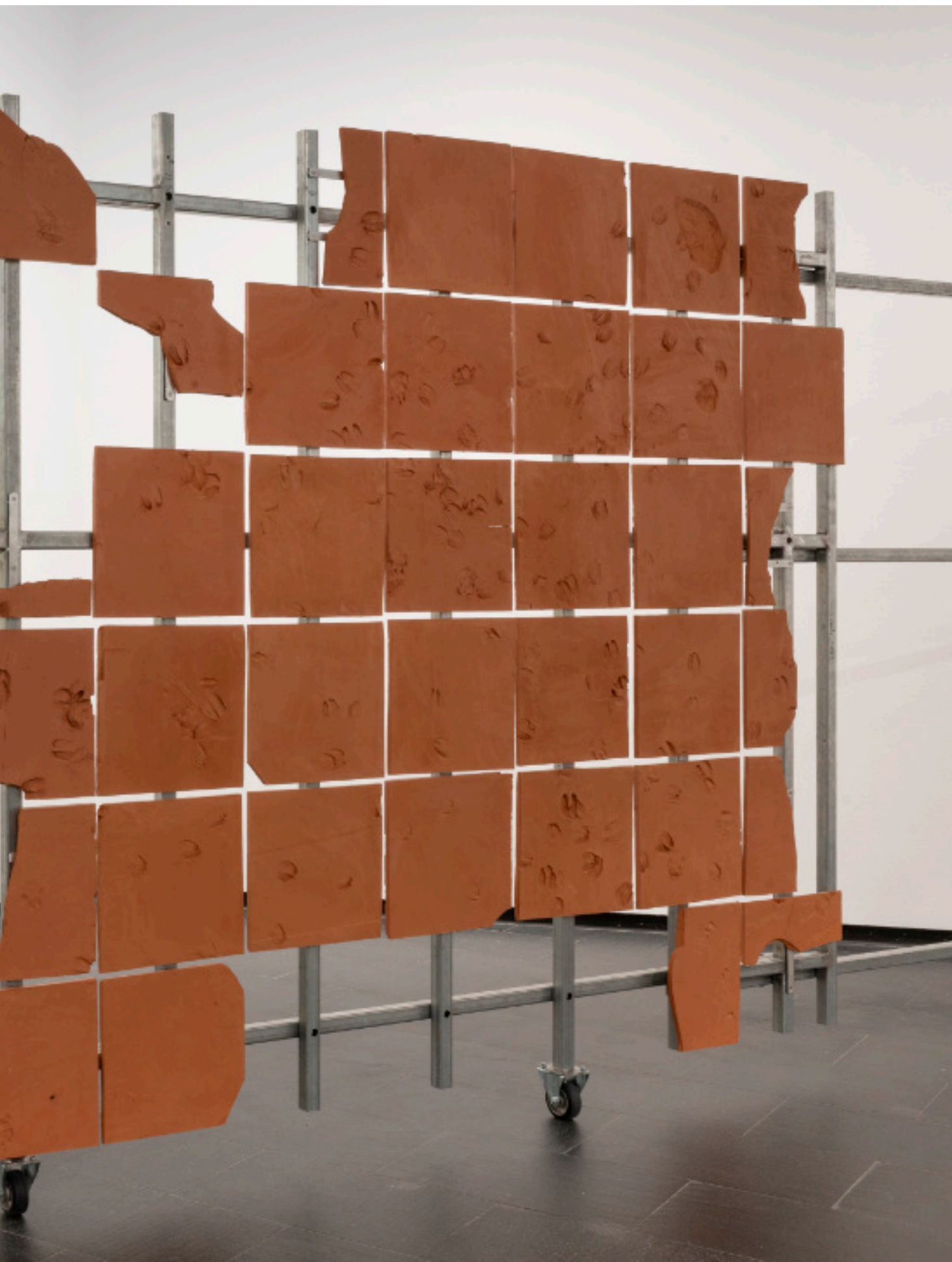


Publication: 'Río' [River]. Museo CA2M and Caniche Editorial, 2025.
Photo: Sue Ponce.



This page: 'Triplay', 2025. Next pages: Exhibition view. 'Los animales muertos (dibujos)' [The dead animals (drawings)], 2017 (left). 'Arruinar las baldosas (portones)' [Wrecking the floor tiles (gates)], 2016–2025 (right). Following pages: Exhibition view, including 'Decorar el agujero (Altkirch)' [Decorating the pit (Altkirch)], 2021 (left). Photos: Roberto Ruiz.











'Chamarra negra, sudadera gris (dibujos)', [Black Jacket, Gray Sweatshirt (Drawings)], 2020. Photo: Roberto Ruiz..



'Nunca podría olvidar la manera en que me dijiste todo sin decirme nada (volumen 1)' [I could never forget the way you told me everything by saying nothing (volume 1)], 2021 (foreground); 'Chamarra negra, sudadera gris (dibujos)', [Black Jacket, Gray Sweatshirt (Drawings)], 2020, and 'Pezuñas de acero' [Steel hooves], 2016 (background). Photos: Roberto Ruiz.



Above: 'Nunca podría olvidar la manera en que me dijiste todo sin decirme nada (relieves)' [I could never forget the way you told me everything by saying nothing (reliefs)], 2021. Below: 'Ricardo', 2020. Photos: Roberto Ruiz.



'A veces uso imágenes en mi trabajo que pueden ser vergonzosas para mí, mi familia y mis galeristas' [Sometimes I use images in my work that might be embarrassing to me, my family, or my dealers], 2019 (detail). Photo: Roberto Ruiz..

CURATORS: LAIA ESTRUCH, 'HELLO EVERYONE'

Museo Nacional Centro de Arte
Reina Sofía, Madrid, 26 February–
1 September 2025

Over the last fifteen years, Laia Estruch has produced a consistently personal body of work that treats the human voice as a material reality – an expressive force and a medium expelled from the body. Her work has spanned ancestral poetry and post-punk music but has increasingly moved beyond the performance of spoken or sung words, and towards a sonic language that explores raw communicative effects, body consciousness and non-human agency. The articulation of noises and meanings often encompasses and exceeds human vocal language: breathing, exclamation, mumbling, ululation, cries and whispers. This process has evolved in tandem with the creation of often monumental sculptural settings for each of her vocal projects, resulting in steel slides, inflatable buoys or giant net traps, for example. These have become surrogate bodies in themselves, as well as interpretive scores for creating scenes and routines that the artist has termed vocal “rehearsals”.

Her first survey exhibition, 'Hello Everyone' at the Museo Nacional Centro de Arte Reina Sofía, is a fragmentary and vociferous archive spanning live events, sculpture, audio installation, moving image, graphic works and visual scores produced since 2011. This ambitious exhibition acts as a living-and-breathing storage that reconfigures a body of work, as well as works-as-bodies, and spans the breadth of Estruch's artistic research to date while engaging with her history as a performer. Forming a fluid relationship between active and inactive modes of presentation, and questioning the conventions of displaying and performing artworks, 'Hello Everyone' explores the sense and sincerity of verbal expression and the agency of the female voice.

The accompanying publication is the first comprehensive monograph dedicated to the

artist's work and is designed by Ariadna Serrahima. It includes a text by artist Sharon Hayes, an essay by Latitudes comprising the first in-depth overview of Estruch's practice, as well as a conversation between the artist and Marc Navarro.

<https://www.LTTDS.org/projects/estruch/>



Above: publication – Museo Reina Sofía, 2025. Photo: Ariadna Serrahima.
Below: Exhibition view. 'Residua', 2019 (background), 'Moat-3', 2017 (foreground). Photo: Jonás Bel.



This page: 'Kite', 2022–24. Next pages: Exhibition view: 'fu:d/', 2014 (left); 'Kite', 2022–24 (right). Following pages: Exhibition view, including 'Residua', 2019 (left); 'Moat–3', 2017; 'Crol Barana–2' (Crawl Railing–2) (centre); 'Trena (Cortina)' [Braid (Curtain)], 2019; 'Trena (Pont)' [Braid (Bridge)], 2019 (background). Photos: Jonás Bel.











Above: 'Trena (Toldo)' [Braid (Awning)], 2025; 'Zócalo' (Baseboard), 2022. Below: 'Moat-1', 2016 (left and right); 'Ganivet' (Knife), 2020/25 (on floor); 'Hello Everyone Video', 2025; 'Trena (Farcell)' [Braid (Duffel)], 2025 (background). Photos: Jonás Bel.



Above: 'Trena (Cortina)' [Braid (Curtain)], 2025; 'Crol' (Cadena) [Crawl (Chain)], 2019; 'Ocells perduts (braç de vent)' [Stray Birds (Windsock)], 2021.
Below: 'Sirena' (Siren), 2021 (on floor); 'Trena (Cortina)' [Braid (Curtain)], 2025. Photos: Jonás Bel.

COLOPHON

LATITUDES

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

Tenth edition, March 2025.

Edited and designed by Latitudes, Barcelona.
Typeset in Bastardo Grotesk © Giulia Boggio.

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BIOGRAPHIES

Mariana Cánepa Luna (1977) is a Montevideo-born, Barcelona-raised curator. Mariana graduated in History of Art from the Universitat de Barcelona (1995–2000) and studied Cinema History at DAMS, Università degli Studi di Bologna (1999) before completing the MA Curating Contemporary Art, Royal College of Art, London (2002–2004). 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 (2004–2005). In 2005 she founded the curatorial office Latitudes with Max Andrews. Mariana collaborated with e-flux Criticism and from 2015–2019 was secretary of the board of Hangar – Centre of Production and Artistic Research in Barcelona.

Max Andrews (1975) is a Bath-born, Barcelona-based curator. Max obtained a BA (Hons) in Critical Fine Art Practice at the University of Brighton (1995–1998), before completing the MA Curating Contemporary Art, Royal College of Art, London (2001–2003). He was Curatorial Fellow at the Walker Art Center, Minneapolis (2003–2004) and Special Projects Curatorial Assistant to Director, Tate Collection, London (2004–2005). In 2005 he founded the curatorial office Latitudes with Mariana Cánepa Luna. Since 2004 Max has been a regular contributor to frieze magazine – where he was a Contributing Editor from 2015–2022 – and has collaborated with Artforum since 2024



Mariana Cánepa Luna and Max Andrews. Photo: Ming Pao.