
Laboratorio 987 enters a new line of work on 29 January, focusing on year-long curatorial projects

- ***Amikejo***, a project curated by the independent curatorial office **Latitudes**, inaugurates this new phase with four exhibitions throughout 2011



Amikejo

Project title: ***Amikejo***.

Laboratorio 987 - 2011

Curators: **Latitudes** (Max Andrews & Mariana Cánepa Luna)

Artists:

- **Marisa Argentato & Pasquale Pennacchio**

29 January - 27 March 2011

- **Iratxe Jaio & Klaas van Gorkum**

9 April - 12 June 2011

- **Uqbar Foundation** (Mariana Castillo Deball & Irene Kopelman)

25 June - 11 September 2011

- **Fermín Jiménez Landa & Lee Welch**

24 September 2011- 15 January 2012

Coordinator: **Carlos Ordás**

Dates: **29 January 2011 – 15 January 2012**

Venue: **Laboratorio 987. MUSAC, Museo de Arte Contemporáneo de Castilla y León (León, Spain)**

On 29 January 2011 MUSAC's Laboratorio 987 will enter a new phase in its exhibition programming, focused on providing a projection platform not only for artists, but also for young curators working in Spain. Under the new scheme, each year MUSAC will invite a limited number of curators to submit a year-long curatorial project for Laboratorio 987, guided by the premise of developing a conceptual approach through four exhibitions for the museum's project room. MUSAC will select the submission best suited to the project room's approach. This new line of work will begin with the **Amikejo** project, set to develop throughout 2011 over a series of four exhibitions curated by the independent curatorial office **Latitudes**, created in 2005 in Barcelona by Max Andrews and Mariana Cánepa Luna, and structured around the concept of spatial twinning and relationships developing from collaborative pairs

On *Amikejo*

Amikejo is a series of four exhibitions at MUSAC's Laboratorio 987 structured around relational and spatial twinning. This is most evident in the fact that the artists showing in each instalment will work as collaborating pairs; as does Latitudes, the curatorial office formed by Max Andrews & Mariana Cánepa Luna, invited to conceive the exhibition season. These artistic pairings involve various modes of binomial friendships – couples in life, dedicated duos, intermittent work partners, as well as new allies. The artist partnerships involve an overall 50–50 split of male and female practitioners, as well as Spanish-speaking and foreign origins.

Amikejo was an anomalous in-between state which never entirely existed, and was founded on a desire to foster more effective international communication through the synthetic language Esperanto. Following treaties in the early 19th Century, a tiny 3½ km² wedge of land between the Netherlands, Belgium and Prussia was established as a neutral area around an important zinc mine. In 1908 the 2,500 identity-less citizens of Neutral Moresnet, as it was known, declared it to be the world's first Esperanto state: *Amikejo* ('place of great friendship' in Esperanto). A national anthem was constituted and stamps and a flag were designed. Yet in the wake of the First World War, Germany relinquished its claim to the disputed territory, and *Amikejo*-Moresnet subsequently disappeared from the map as it became part of Belgium, although border markers still exist to this day.

This episode-place, and ultimately, failure, was a unique synthesis of cartography, language, nationhood, politics, economics and subjectivity, and is entreated as a twin site to Laboratorio 987 by lending its name and conceptual borders to the exhibition series. This association not only implicates the spatial functions of the 'neutral' spaces of art – how they endorse otherwise unremarkable things with a 'special' status – yet also establishes a similarity with the desire to institute a shared and effective means of communication, between participants and with the world.

The series encompasses a further register of doubling prompted by a critical reflection on the conditions and expectations of a 'project space' such as Laboratorio 987 within today's contemporary art museum. Such a site is typically annexed to a hosting institution, independent yet attached, with the understanding that different, more ad-hoc and agile laws apply. Nonconformist yet authorized, and following spatial theories such as Michel Foucault's 'heterotopia', a project space is a typology that is neither here nor there. Shadowing Robert Smithson's concept of the 'non-site' (an indoor artwork physically and mentally paired with an outdoor site), the Laboratorio 987 space has been assigned a relation with a specific remote location for the 2011 season: *Amikejo*.

On the artists

Marisa Argentato (born Naples, Italy, 1977) & **Pasquale Pennacchio** (born Caserta, Italy, 1979).

Live and work in Naples and Berlin.

Pannachio Argentato will present a new installation based on the expectations of performance and interactivity. By transforming the Laboratorio 987 gallery into an absurd

and abstracted gym, the duo will frame their own activity by addressing the ideas of leisure and overproduction.

The works of Pennacchio Argentato (Marisa Argentato & Pasquale Pennacchio) often arise from processes of doubling and repurposing. *Do it just* (2008) was a sculpture formed by a stack of nine neatly folded counterfeit Nike jackets – examples of the illegally produced brand clothing for which the duo's home city of Naples is notorious. However the design of the jacket's red-white-and-blue pattern was customized by the artists during production. No longer imitations of a single proprietary design, the items became new originals. For *In the Realm of the Bidimensional* (2008) and similar works, the artists have further explored the creation of authenticity and worth yet in an even purer form by incorporating counterfeit Euro banknotes, in this case what seemed to be a 50 note was woven into the frame of a flattened-out and painted metal warehouse trolley. The fake money was highlighted as a manufactured product so accomplished that it had the potential to seamlessly circulate in the economy as the direct equivalent of real capital. The duo's *Sandy brown posters* (2009), abstract silkscreen and inkjet prints, followed this concern with alternative currency by using the marks left on lottery scratch cards as their point of departure, while their presentation at the 2009 Frieze Art Fair, London, transformed the entire T293 gallery stand into an abandoned or merely empty shop by appropriating retail fittings and shelving systems. In the context of the global depression, *The Great White Hope* (2009) appeared to offer a commentary on the invisible value of art and the impersonal abstraction of macro-economics.

Solo exhibitions include *Five o'clock shadows*, T293, Rome (2010); *The New Boring*, Midway Contemporary Art, Minneapolis (2010); *Landings 4*, Landings, Vestfossen, Norway (2010); *Do It Just*, Galerie Opdahl, Berlin (2009); *Estate*, T293, Naples (2007) and *Blind Date*, Viafarini, Milan (2002). Group exhibitions include *SI - Sindrome Italiana*, Magasin, Centre National d'Art Contemporain de Grenoble, Grenoble (2010); *Dude, where's my Career?*, MMK Zollamt / Portikus, Frankfurt (2009); *A long time ago, last night*, Gallery Kortil, Rijeka, Croatia (2008); *Aspen Project (Part III)*, Neue Alte Brücke, Frankfurt am Main (2007); *Cinema infinito / Neverending Cinema*, Galleria Civica d'Arte Contemporanea, Trento (2006).

Iratxe Jaio (born Markina-Xemein, Basque Country, 1976) & **Klaas van Gorkum** (born Delft, the Netherlands, 1975).

Live and work in Rotterdam, the Netherlands.

Iratxe Jaio and Klaas van Gorkum will undertake an artistic production according to the principles of the open source movement. They will reproduce a cultural artefact from the past, recording their steps as they go along, taking the process as a pretext for spinning a narrative around the changing values of labour and property.

Working collectively since 2001, Iratxe Jaio & Klaas van Gorkum have worked with film, actions, publications, and installations to create projects that explore the agency of individuals and communities in the context of particular social and political climates. Several of their projects have addressed the phenomena of planned housing and satellite towns in Spain. *Marcha Zombi Barakaldo* (2008) was an action in a shopping mall in such an urbanised area in the Basque country in which local residents dressed as zombies – emphatically soulless beings unable to integrate into the social fabric – and formed a parade that mingled with customers. For *Plaatselijke verordening (Local ordinance)* (2010)

the artists located six of the wooden billboards which are erected by the city of Rotterdam each time there are local elections to be used as surfaces for political postering. Having replaced them with new structures, and transferred the old ones into an exhibition venue, they showed documentation of the territorial and pictorial struggle that had taken place as rival parties deployed their posters in a bid to win publicity.

Solo projects include *Quédense dentro y cierren las ventanas/ Stay inside. Close Windows and Doors*, produced by consonni, Bilbao, and Casco – Office for Art, Design and Theory, Utrecht (2008); *Let me hold you hand*, Centre for Visual Introspection, Bucharest (2008) and *Meanwhile, in the living room...*, Centro Cultural Montehermoso, Vitoria-Gasteiz (2007). Group exhibitions include *The People United Will Never Be Defeated*, TENT Center for Contemporary Art, Rotterdam (2010); *Gure Artea 2008*, Sala Rekalde, Bilbao (2008); *Wij waren in Overvecht / We were in Overvecht*, Centraal Museum, Utrecht (2008) and *Radiodays*, De Appel, Amsterdam (2005).

Uqbar Foundation [Mariana Castillo Deball (born 1975, Mexico City, Mexico) & Irene Kopelman (born 1976, Córdoba, Argentina)].

Live and work in Amsterdam, the Netherlands.

Uqbar Foundation is a collaboration between artists Mariana Castillo Deball & Irene Kopelman initiated in 2006. Its practice has led to sculptural installations, seminars and publications, and frequently involves the cooperation of individuals outside the artistic field, including scientists and writers. Uqbar's projects are often sparked by an oblique investigation into a particular repository of knowledge, and following Jorge Luis Borges (whose fictional place Uqbar lends its name to the foundation) they approach a world through an abundance of possible meanings and possible histories. *Fuga di Un Piano* (2009) for Manifesta 7, Rovereto, Italy, for example, took the International Center for the study of Futurism as its point of departure, by presenting in part a future archive of some imagined sculptural creations of a speculative creative automaton. *A for Alibi* (2006–8) was a long term project based around the collection of scientific instruments at the Utrecht University Museum, the Netherlands. Encompassing an exhibition, a symposium and a publication, it instigated non-academic research into the images and representations produced by science and their shifting relation to our understanding of what we believe the world to be.

Uqbar Foundation projects include *Principle of Hope*, Manifesta 7, Rovereto, Italy; *Zeno Reminder*, Cabinet Magazine Space / Performa 09, New York (2009); *Principle of Hope*, Manifesta 7, Rovereto, Italia (2008); *Transacciones Filosóficas*, Museo Astronómico de Córdoba, Argentina (2007); *Blackmarket for Useful Knowledge and Non-Knowledge*, 10th International Istanbul Biennial (2007); *A for Alibi*, Utrecht University Museum, Utrecht & De Appel, Amsterdam (2006–8).

Fermín Jiménez Landa (born Pamplona, Spain, 1979. Lives in Valencia, Spain) & **Lee Welch** (born Louisville, USA, 1975. Lives in Rotterdam, the Netherlands)

Fermín Jiménez Landa & Lee Welch did not know each other, or each other's work, before *Amikejo*. Their collaboration, an arranged marriage of sorts, in turn involves the cooperation with art students from León.

Including works in video, drawing, photography and sculpture, as well as actions and public interventions, the practice of Fermín Jiménez Landa has embraced research into the Greek folk music Rebetiko, powering a rotary kebab grill with energy from lemons, staging a snowball fight in mid summer and filling cracks in a pavement with whipped cream. Operating like a wayward scientist and an exuberant storyteller, the artist invites us to see that the absurd and the profound, the tender and the iconoclastic are two sides of the same coin. He has often dealt with process of equivalence, reversal or exchange, such as a series of works in which the supposed weight of various historical figures and minor celebrities is converted into quotidian items which are grouped or stacked as if minimalist sculptures: Lenin in bottles of tropical juice, Brian de Palma in shampoo. *Breaking the Deadlock in Altitude* (2009) was inspired by a 14th-Century tale from Tuscany in which a family planted trees on the top of their tower to make it the tallest in the town. Jiménez Landa placed an artificial Christmas tree on the helicopter deck of the 154m high Torre Mapfre in Barcelona, temporarily making it 2 metres higher than its neighbouring twin, the Hotel Arts.

Solo exhibitions include *No muy a menudo, ni muy poco*, Galería Valle Ortí, Valencia (2010); *Actos oficiales*, Sala Montcada, Caixaforum, Barcelona (2008). Group shows include *Welcome Home*, Galería Moisés Pérez de Albéniz, Pamplona (2010); *Kairós: Moments de Claredat*, Sala Muncunill, Terrassa, Spain (2009); *Nostalgia del futuro*, Centro del Carmen, Valencia; *Creación Injuve 09*, Cículo de Bellas Artes, Madrid (2009); *Entornos próximos*, Artium, Vitoria-Gasteiz (2006).

Lee Welch often works collaboratively and across a number of different registers simultaneously; he has presented photography, architectural interventions, videos and sculpture, yet has also organised exhibitions as well as directed events which incorporate elements of narrative theatre. His art works can seem as though they are evolving fragments of a circuitous script which is only partially fictitious. References and meanings appear under constant revision, titles often have an esoteric literary dimension and different modes of address are implied between major 'characters' as well as anecdotes that have involved the boxer Muhammad Ali, the film director Alfred Hitchcock or the writer George Perec, for example. Welch's exhibition *Never Odd Nor Even* (2008) was a meditation on belief and included his explorations of an evidently faked mountaineering photograph and the illusion known as the Indian rope trick, as well as sculptures and a video related to the practice of dowsing.

Solo exhibitions include *At the still point of the turning world*, Galway Arts Centre, Galway (2009); and *Never Odd or Even and other pieces*, The LAB, Dublin (2008). Group exhibitions include *Love Letter To a Surrogate*, Torrance Art Museum, Los Angeles (2010); *We have the final proof*, Andreiana Mihail Gallery, Bucharest; *Clifford Irving Show*, Kadist Art Foundation, Paris (2009); *work.in.space*, Connaught House, Dublin (2009); *It's not for reading. It's for making*, FormContent, London (2009); *Non-knowledge*, Project Arts Centre, Dublin (2008); and *Play*, Draíocht Arts Centre, Dublin (2008).

On Latitudes

Latitudes is an independent Barcelona-based curatorial office initiated in April 2005 by Max Andrews and Mariana Cánepa Luna. Latitudes collaborates with artists and institutions in the conception, organisation and production of exhibitions, public

commissions, conferences, editorial and research initiatives across local, pan-European and international situations. Latitudes is on the editorial board of Archive Books, Turin/Berlin, is a curatorial advisor for APT Intelligence, collaborates with Vena (por la), is part of Plataforma Curatorial as well as being on Hangar's Programming Committee 2010–12. Latitudes was awarded the GAC 2010 curatorial award given by the Catalan gallery association.

Max Andrews

Max (Bath, UK, 1975) studied Critical Fine Art Practice (BA Hons) at the University of Brighton (1995–98) and graduated in the MA Curating Contemporary Art, Royal College of Art, London (2001–03). He was Associate Editor of Contemporary Visual Arts magazine (1998–2000) and Curatorial Fellow at the Walker Art Center, Minneapolis (2003–04) where he assisted in projects with artists including Kiki Smith, Christian Marclay and Thomas Hirschhorn. As Special Projects Curatorial Assistant to Director, Tate Collection, London (2004–05), he was responsible for several key acquisitions for the permanent collection including pieces by Luciano Fabro, Lawrence Weiner, Juan Muñoz and Rodney Graham. He is a regular contributor to *Frieze* and has contributed to magazines including *Tate Etc.*, *British Birds*, *Untitled*, *Art&Co*, *DADDY*, *SUM*, *Mousse*, *Spike*, *Karriere* and *UOVO* and has been a contributing essayist for publications including *Bits & Pieces Put Together to Present a Semblance of a Whole: Walker Art Center Collections* (2005); *Henrik Håkansson* (Dunkers Kulturhus, Sweden, 2005 and Museo Tamayo, México City, 2008–9); *Frieze Art Fair Yearbooks* (2005–10); *Day for Night: Whitney Biennial 2006*; *Brave New Worlds* (Walker Art Center, Minneapolis, 2007–8); *Life on Mars: 55th Carnegie International 2008* and *Haegue Yang* (sala rekalde, Bilbao, 2008–9).

Mariana Cánepa Luna

Mariana (Montevideo, Uruguay, 1977) graduated in Art History (Universitat de Barcelona, 1995–2000) and studied Cinema History (DAMS, Università degli Studi di Bologna, 1999) before completing an MA in Curating Contemporary Art (Royal College of Art, London, 2002–4). She has worked at the Peggy Guggenheim Museum, Venice (2000) and at the Solomon R. Guggenheim Museum, New York, where as a curatorial intern assisted in the production and installation of the retrospective *Frank Gehry, Architect* (2001). Following this, she assisted at the US (2000) and the UK Pavilions (2003) during the Venice Biennale. Between 2004–5 she worked at the Serpentine Gallery as a *Fondation de France Curatorial Fellow*, where she initiated a project commission piloting the FdF's *Nouveaux Commanditaires* model in London and, parallel to this, organised the conference 'Art in the Public Realm', presenting four international models of commissioning art for the public space. She has contributed to magazines such as *Untitled*, *ArteContexto*, *Art&Co*, *SUM*, *Frieze*, *Mousse* and *UOVO* and as a contributing writer in publications including *Brave New Worlds* (Walker Art Center, Minneapolis, 2007–8); *Estratos*, PAC Murcia (2008); *Artistic Interventions*, Expo Zaragoza (2008) and *Before Everything*, Centro de Arte Dos de Mayo (2010).

Laboratorio 987, MUSAC's project space

Laboratorio 987, MUSAC's project space, is an annexed venue that develops its own independent programme. The first artist to show in here was **Silvia Prada** (Ponferrada, 1969), with her site-specific project *Hot or Not*, between April and May 2005. Next came a video project by **Fikret Atay** (Batman, Turkey, 1976) under the title *Sonidos Lejanos / Distant Sounds*. In September and October 2005 **Abigail Lazkoz** (Bilbao, 1972)

developed her project *Esconde la mano (Hide your hand)*. **Ryan McGinley** (New Jersey, USA, 1978), held a photo exhibition *Between us / Entre nosotros*, in November and December 2005 while **Wilfredo Prieto** (Santi Spíritus, Cuba, 1977) projected his installation *Mucho ruido y pocas nueces II (Much ado about Nothing II)* between December 2005 and March 2006. **Monika Sosnoswka** (Ryki, Poland, 1972) took over in March 2006 with her installation *Untitled*. **Philipp Fröhlich** (Schweinfurt, Germany, 1975) authored a painting exhibition *Exvoto. Where is Nikki Black?* from September to November 2006. **Pauline Fondevila** (Le Havre, France, 1972) showed her installation *November Song* between November 2006 and January 2007. **Clare E. Rojas** (Ohio, USA, 1976) exhibited *Sympathetic Magic* from January to March 2007. Later, **Marc Vives** (Barcelona, 1978) + **David Bestué** (Barcelona, 1980) carried out their *Imágenes del Fin del Mundo (Images from the End of the World)* from March to May 2007. In May 2007 **Joao Maria Gusmao** (Lisbon, 1979) + **Pedro Paiva** (Lisbon, 1977) carried out a site-specific project. In July 2007, **Matías Duville** (Buenos Aires, 1974) set up his picture installation *Cover*, which remained on show until September 2007. **Ivan Grubanov** (Serbia, 1976) and **Ángel de la Rubia** (Oviedo, 1979) opened the new season in March 2008 with *Después de todo / Afterall*. In May 2008 US artist **Dan Attoe** (Bremerton, Washington, 1975) took over with *American Dreams*. **Nicolás Paris** (Bogotá, Colombia, 1977) and **Ignacio Uriarte** (Krefeld, Germany, 1973) held *Tan sencillo como una línea o un círculo / As simple as a Line or a Circle* from July to September 2008. By the title of *Gallo rojo, gallo negro / Red Cock, Black Cock*, **Antonio Ballester** held a compelling exhibition of drawings from 27 September to 16 November 2008 and **Regina de Miguel** showed her models between 21 November 2008 and 11 January 2009 under the title *El aire aún no respirado / The air not yet breathed*. Between January and April 2009, Laboratorio 987 hosted *Deriva*, by Colombian artist **Mateo López** (Bogotá, 1978). The most recent project displayed was *Un NO por respuesta (NO for an answer)*, including works by **Javier Arce**, **Menchina Ayuso**, **Josechu Dávila**, **Joan Morey**, **Tere Recarens**, **Antonio de la Rosa**, **Riiko Sakkinen**, **Miguel Ángel Tornero**, **Un Mundo Feliz** and a performance by **Aitor Saraiba**. July 2009 saw the opening of the first solo exhibition in Spain by French artist Cyprien Gaillard (Paris, 1980). In October 2009 Danish artist group **A Kassen** opened a site specific project under the title *Window to the World*. During the first semester of 2010 the following projects were showed: *Pre-Bellevue*, by Greek artist **Yorgos Sapountzis**; and the group show *Bringing Up Knowledge* (**Alexander Apóstol**, **Simon Fujiwara**, **Fran Meana**, **Moris**, **Warren Neidich**, **Jenny Perlin**, **Diego del Pozo**, **Pedro G. Romero**, **Maria Ruido**, **Danh Vo**). Last but not least, as part of the project *MODEL KITS*, all of MUSAC's exhibition program was devoted to Latin America during 2010. In relation to this, the following shows were programmed: *Para Ser Construidos* (**Marcelo Cidade**, **Marcus Galán**, **André Komatsu**, **Nicolás Robbio**, **Carla Zaccagnini**) and *CGEM: Notes about Emancipation* (**Isabel Carvalho**, **Carolina Caycedo**, **Carla Fernández**, **Adriana Lara y Judi Werthein**).

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