

DOSSIER DE PRENSA

THE WITNESS. AN EXHIBITION OF TERESA MARGOLLES

18 FEB — 25 MAY 2014



**Centro de Arte Dos de Mayo
Comunidad de Madrid**

Supported by



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GENERAL INFORMATION

EXHIBITION

Title	<i>The Witness</i>
Artist	Teresa Margolles
Organized by	CA2M Centro de Arte Dos de Mayo Comunidad de Madrid
Curator	María Inés Rodríguez
Dates	18 feb — 25 may 2014
Opening	17 feb 20:00 h.
Catalogue	Catalogue with essays by: María Inés Rodríguez, Juan A. Gaitán, Eyal Weizman, Óscar Gardea y Ferran Barenblit.

Activities Guided tours. Wednesdays and Saturdays 18:30 h.

CA2M

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How to reach us	Underground: L12 Pradillo Local train: C5 Móstoles (23´ desde Embajadores) Bus: L1, L2, 519, 520, 521, 525, 526, 527
Opening times	Tuesday - Sunday 11:00 a 21:00 h.
Close	Every monday and 24, 25, 31 december; 1 and 6 january
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PRESENTATION

CA2M Centro de Arte Dos de Mayo de la Comunidad de Madrid presents the exhibition “The witness” by Mexican artist Teresa Margolles. Curated by María Inés Rodríguez, the show highlights the urgency and the need to develop specific actions of solidarity in contexts where the impact of drug trafficking, job insecurity and the economic crisis is more powerful, such as Ciudad Juárez.

For CA2M, Margolles features a series of photographs, sound pieces, video pieces and installations, carried out in the last years, which are the result of a thorough and meticulous research process that began a decade ago in Ciudad Juárez. In each of the rooms and revolving around the work *The Promise* (2012), this exhibition tries to create a space to state the testimonies of a specific social reality through the artist’s look.

The promise 2012 is built using the real and fragmented remains of a house in Ciudad Juárez, one of the many that were sold after the wave of violence that unleashed in the region in the last decade and that emptied full neighborhoods. The house, demolished, broken, crushed and now transformed into a horizontal sculpture, will scatter around the exhibition’s space thanks to volunteers that will move its fragments until they fill the room. This blunt and poetic reflection on unmet expectations of personal and collective happiness makes us face a community that is yet to be built.

Teresa Margolles (Culiacán, México, 1963) is one of the most outstanding Mexican artists of her generation. She has had solo exhibitions in the Museum für Moderne Kunst in Frankfurt/Main, the Kunstverein für die Rheinlande und Westfalen in Düsseldorf, the Frac in Lorraine and the Kunstmuseum in Berna. In 2009 she represented México in the Venice Biennale.

CONTENT

Teresa Margolles' (Culiacán, Mexico, 1963) work shows her great interest in the way reality affects and directly determines the lives of individuals. Her pieces prove the impermanence of things, beings and relationship, and at the same time suggest the urge and the need to develop specific actions of solidarity. For CA2M, Margolles features a series of pieces resulting from a thorough and meticulous research process that she began years ago in Ciudad Juárez, North of Mexico. Through the artist's look, in each of the rooms and revolving around *La promesa* (The Promise) [2012], the exhibition aims at creating a space to state the testimonies of a specific social reality.

The works we find when we go through the exhibition and that go with *La promesa*, such as *En torno a la pérdida* (Around Loss) [2009 — 2013], *Esta finca no será demolida* (This Property Won't Be Demolished) [2011], *PM 2010* (2012) and *El testigo* (The Witness) [2013], which gives its title to the exhibition, provide a general overview and context for the economic, social and political environment of a particular city and a particular region. There has been a worsening in the events that affect not only Ciudad Juárez but the whole region, making clear the impact of drug-trafficking, employment insecurity, corruption and violence resulting from these events. Although it's true that the city and its citizens live in a climate of insecurity and uncertainty, it is also important to point out a kind of rebirth and hope through projects that try to change the citizens' daily lives.

In a context such as Ciudad Juárez, how can we define who is the witness? Is it the city, its citizens, the viewer? A witness is someone who can give testimony of something they saw or heard. A witness knows what happened and can thus contribute to reconstruct a story. This story is not objective; it's a personal story, a story that an individual uses to find a place of re-affirmation. The testimony then becomes a narration and a quest and is thus founded on a real event, but one that has passed and is marked by subjectivity.

The piece *El testigo* (The Witness) [2013] that opens this exhibition, is represented by the image of a tree, which becomes a silent observer of the reality around . We could state that Teresa Margolles images belong to two incompatible categories: image as an artwork and image as evidence. Regarding evidence, it is through the dialogue between the object and the subject how the truthfulness and admissibility of an image is established; regarding artwork, the legitimation process goes beyond the legal framework. Once the legitimacy of the image has been established as an art piece, we can determine the testimony that the piece conveys and tackle the issue of the subject's ethical position when facing this statement.

In the installation called *PM 2010* (2012) Teresa Margolles compiles each one of the covers published by PM, one of the most important yellow press newspapers of the city. 2010 was considered a particularly violent year by observers with as many as 3.075 murders, a figure that has significantly dropped in the last three years. The covers show the bodies side by side with photographs of naked women and prostitution ads, a typical practice for this type of newspapers. As a result, the artists shows bodies that represent two different ways that the media manipulate the body, that of death and that of sex, both coming from one same reality, as pointed out by Óscar Gardea in his text for the exhibition's catalogue.

Esta finca no será demolida (This Property Won't Be Demolished) 2011] is a series of 30 color

photographs that show abandoned and ruined houses that witness emptiness after being deserted by their inhabitants, who were forced to emigrate. According to a study carried out by Ciudad Juárez University, in 2011 there were more than 115,000 abandoned houses in the city and over 220,000 people had moved out of the city due to violence.

In the last ten years, Teresa Margolles has broken down the signs of Ciudad Juárez' constant mutation process in an artistic project. The artist has filed documents and catalogued images, sounds, testimonies and objects in order to prove a symptomatic reality not only limited to Ciudad Juárez or Mexico, but that is also part of a global world. During her search she has –asymmetrically- dialogued with the government pointing out the meeting, or lack of it, between the truth and the facts and how we place ourselves as witnesses, viewers and subjects with an agonistic look. Rather than trying to rebuild what happened using the remains of what is left after desertion, Margolles looks for a place to create a counter-image that manages to question the authority and legitimacy of official images.

La promesa (The Promise) is a piece that becomes an example of this process. This installation was set in 2012 for the first time to be exhibited in the MUAC (Museo Universitario de Arte Contemporáneo MUAC), in Mexico D.F. *La promesa* is built using the real and fragmented remains of a house in Ciudad Juárez, one of the many that were sold after the wave of violence that unleashed in the region in the last decade and that emptied full neighborhoods. The house, demolished, broken, crushed and now transformed into a horizontal sculpture, will scatter around the exhibition's space thanks to volunteers that will move its fragments until they fill the room. This blunt and poetic reflection on unmet expectations of personal and collective happiness makes us face a community that is yet to be built.

En torno a la pérdida (Around Loss) [2009-2013] is a video piece that is part of the *La promesa* documentation files. The video shows several testimonies gathered in the last three years from different Ciudad Juárez citizens coming from different social backgrounds. These citizens are the ones who talk about their experience and their relationships with their houses: what the house represents when it's bought, inhabited, and the implications of losing or abandoning it. These testimonies show the disappointment and frustration of a broken promise.

This exhibition, revolving around *La promesa*, also proposes a place to reflect on experience and resulting testimony. The pieces open the space to the subjectivity of men and women who do not write the official history but are the ones who have to live through it.

El testigo (The witness) makes us face our responsibility as viewers, as the ones who play a major role in writing history and increasingly so in the collective quest for the truth.

This information has been drafted using the curatorial texts written by M^a Inés Rodríguez, Juan Gaitan, Óscar Gardea and Eyal Weizman. Full texts by the authors can be found in *El testigo* (The Witness) catalogue, published by CA2M on the occasion of this exhibition.

WORKS IN THE EXHIBITION

The Promise, 2012

sculpture

Courtesy of the artist and Galery LABOR, México

Around Loss, 2012

Video, 37min 40s

Courtesy of the artist and Galery Peter Kilchmann, Zúrich

This Property Won't Be Demolished, 2009-2013

30 color photographs

100 x 66,5 cm

Courtesy of the artist and Galery Peter Kilchmann, Zúrich and Galerie Mor.Charpentier, París

PM 2010, 2012

313 color photographs

37,2 x 32,2 cm c/u

Installation: measures variables

Courtesy of DZ BANK [KUNSTSAMMLUNG]

The Witness, 2013

Color photograph

170 x 102 cm

Courtesy of the artist and Galery Peter Kilchmann, Zúrich

Sounds of Death, 2008

Sound installation

Courtesy of the artist and Galery and Galerie Peter Kilchmann, Zúrich

How do we leave? 2010

Video, 2min 01s

Courtesy of the artist and Galery Peter Kilchmann, Zúrich

TERESA MARGOLLES BIO

SOLO EXHIBITIONS SELECTION

2012

La Promesa, Museo Universitario de Arte Contemporáneo (MUAC), México DF, México. Curator María Inés Rodríguez

2011

A través..., Museo de Arte Moderno, México DF, México, com. Josefa Ortega Frontera, Museion, Bolzano, Italia. Curator Letizia Ragaglia

2009

What Else Could We Talk About?, Bienal de Venecia, The 53 International Art Exhibition. Making Worlds, Mexican Pavilion, Venecia, Italia. Curator Cuauhtémoc Medina

2008

En Lugar de los Hechos, Anstelle der Tatsachen, Factory, Kunsthalle Krems, Krems, AT. Curator Hartwig Knack

2004

Muerte sin fin, Museum für Moderne Kunst, Frankfurt am Main, Alemania. Curator Udo Kittelmann

GROUP EXHIBITIONS SELECTION

2013

Power to the Powerless, Kunsthalle Baden-Baden, Baden-Baden, Alemania Donaufestival, Krems, Austria

Emplazando Muros, 1ª Bienal del Sur en Panamá, Panamá

2012

Artes Mundi, Wales International Visual Art Exhibition and Prize, National Museum Cardiff, Cardiff, Reino Unido.

7th Berlin Biennale, Berlín, Alemania

XVIII Bienal de Arte Paiz, Guatemala

2011

Ljubliana Biennial, Liubliana, Eslovenia

2010

In Lieu of Unity, Ballroom Marfa, Marfa, EEUU

2004

Artist-in-Residence, Museum für Moderne Kunst Frankfurt, Alemania

RESIDENCIES

2011

Production residency, Glasgow Sculpture Studios, Escocia

2008

Artist-in-Residence, Kunsthalle Krems, Austria sept.-dic.

2007

Artist-in-Residence, IMA Brisbane, Australia, ag.-sept.

2006

Artist-in-Residence, Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Alemania, jul.-sept.

2005

Artist-in-Residence Cité de las Artes, París

Artist-in-Residence, Frac Lorraine, Metz

GRANTS AND OTHERS: INCLUDING THOSE AS PART OF SEMEFO GROUP

2012

First Place: Artes Mundi 5, Cardiff, Wales, UK

Prince Claus Award for Culture and Development, Netherlands

2000-06

Member of the National System of Art Creators of the National Foundation for Culture and Arts, Mexico

2002

First place: VII Bienal de Pintura de Cuenca, Cuenca, Ecuador

Honorary mention at the Northwest Bienal, Culiacán, Sinaloa, Mexico

1999

Awarded by the Mexican and Colombian Exchange Program

1994

First place: XVI Salón de la Plástica Sinaloense, organized by Universidad Autónoma de Sinaloa, Mexico

WITH SEMEFO

1999

IV Bienal de Monterrey Award, installation category

1995-96

Scholarship awarded by FONCA in Medios Alternativos

Scholarship awarded by FONCA in sculpture category

CURATOR

MARÍA INÉS RODRÍGUEZ

María Inés Rodríguez is the director of CAPC Musée d'Art Contemporain de Bordeaux, France. Until 2013 she was chief curator at MUAC, Mexico City, where she curated solo exhibitions by Teresa Margolles, Nicolas Paris, Yona Friedman and La Ribot. Between 2009 and 2011 she was Chief Curator at MUSAC, León (Spain), where she also acted as director of the Collection Arte y Arquitectura, and edited monographs on Alexander Apostol and Yona Friedman, as well as the magazine RADAR, arte y pensamiento.

She has also been Curator of the Satellite program at Jeu de Paume (2008-2009), and editor of the French art publication Point d'Ironie in Paris. As an independent curator and critic she has worked on exhibitions and research projects exploring the appropriation of public space in art, design, architecture, and urbanism. Her publications include the newspapers *Instant City*, *Bogotam City* and *Sueño de Casa Propia*. She resides in Bordeaux, France.

CATALOGUE

Catalogue with essays by: María Inés Rodríguez, Juan A. Gaitán, Eyal Weizman, Óscar Gardea y Ferran Barenblit.

María Inés Rodríguez is the director of CAPC Musée d'Art Contemporain de Bordeaux, France.

Ferran Barenblit is the current director of the CA2M.

Juan A. Gaitán Juan A. Gaitán is a curator and writer of contemporary art. He trained as an artist and art historian, where his work has focused on post-utopianism and the end of Humanism towards the 1960s and 1970s, in relation to North American art and culture.

Eyal Weizman is an architect, Professor of Visual Cultures and director of the Centre for Research Architecture at Goldsmiths University, London. Since 2011 he also directs the European Research Council funded project, Forensic Architecture -on the place of architecture in international humanitarian law. Since 2007 he is a founding member of the architectural collective DAAR in Beit Sahour/Palestine.

Óscar Gardea Duarte Óscar Gardea Duarte is a critic, theorist, and visual artist from Heroica Ciudad Juárez. He studied at the Universidad Autónoma de Ciudad Juárez. He collaborates in the duo "Animales de Poder", whose discourse centres around the dynamics of conflict and identity in northern Mexico.



IMAGES SELECTION

Downloadable at: <http://www.ca2m.org/es/prensa/acceso-profesionales>. Key request: prensa.etc@madrid.org o ca2m@madrid.org



Teresa Margolles
The Promise, 2012
Color photograph
Photography Teresa Margolles



Teresa Margolles
The Promise, 2012
Color photograph
Photography Teresa Margolles



Teresa Margolles
The Promise, 2012
Performance on sculpture



Teresa Margolles
This Property Won't Be Demolished, 2009-2013
30 color photographs 100 x 66,5 cm



Teresa Margolles
The Witness, 2013
Color photography
170 x 102 cm
Courtesy of the artist
Photography Teresa Margolles



Teresa Margolles
Selling newspaper
Photography Teresa Margolles
Courtesy of DZ BANK [KUNSTSAMMLUNG]



Teresa Margolles
PM 2010, 2012
313 color photographs
37,2 x 32,2 cm c/u
Installation: measures variables
Courtesy of DZ BANK [KUNSTSAMMLUNG]



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