



# A Poet\*hical Wager

Oct 7, 2017- Jan 28, 2018

## Abraham Cruzvillegas

1

Itchy blind self portrait drinking a Colimita beer by the patio, under the shade of the Pomarrosa tree, remembering the late Valentín Campa after reading Terry Eagleton's 'Hope without optimism' while I listen to the beautiful version of 'La Martiniana' with Tinito y Porfirio's duet, but really wanting to have some cashews before going for dinner, whatever the Paleolithic menu at Lardo could include... 2016

Black and red acrylic paint on newspaper clippings, cardboard, photographs, drawings, postcards, envelopes, tickets, vouchers, letters, posters, flyers, cards, recipes, napkins, and steel pins on wall  
Dimensions variable  
Courtesy of the artist and kurimanzutto, Mexico City

3

Definitely unfinished poethical self portrait (with a rusty belt) 2017  
Dimensions variable  
Various found objects  
Courtesy of the artist and kurimanzutto, Mexico City

## Rashid Johnson

2

Shea Wall 1970/2017  
Per Allan Kaprow, shea butter, cinderblocks  
Dimensions variable  
Courtesy of the artist and Hauser & Wirth, NYC

## Lara Favaretto

4

361 C 2012  
Wool, found painting  
133 x 67 3/4 x 2 inches  
Collection of Richard Chang

5

Momentary Monument - The Library 2017  
2,136 vintage books containing 2,136 folded photos from the artist's archive  
Dimensions variable  
Courtesy of the artist and Galleria Franco Noero, Torino

## Iman Issa

5

Heritage Studies #5 2013  
Aluminum, vinyl text  
35 3/4 x 90 1/4 x 35 3/4 inches  
Collection of Lonti Ebers

6

Heritage Studies #28 2017  
Painted wood, brass rods, vinyl text  
63 x 43 x 6 inches  
Courtesy of the artist and Rodeo, London

7

Heritage Studies #29 2017  
Painted wood, copper rods with copper plates, vinyl text  
73 x 48 x 6 inches  
Courtesy of the artist and Rodeo, London

## Doug Ashford

8

Next Day (New York Times, pages A1-A28) 2015-2016  
Archival inkjet print on Epson Hot Press Bright paper  
Set of 28 prints, each 22 x 13 1/4 inches (sheets each 27 x 18 1/4 inches)  
Edition of 5 + 2 artist proofs  
Courtesy of the artist and Wilfried Lentz Rotterdam

## Abbas Akhavan

9

Study for a Blue Shield 2011  
Section of a wall, removed, painted and placed on roof  
Dimensions variable  
Hart House Permanent Collection, University of Toronto, purchased by the Art Committee 2015-16

10

If the first metaphor was animal 2017  
Cotton elastic bandage, plaster, fiberglass  
24 4/5 x 22 x 38 7/8 inches  
Courtesy of the artist and The Third Line, Dubai

11

after untitled, single ply facial tissue 2017  
Paper  
90 x 102 inches  
Courtesy of the artist and The Third Line, Dubai

## Jumana Manna

12

Grid 2016  
Bone (camel and cow), wood  
79 1/4 x 74 x 18 inches  
Courtesy of the artist and CRG Gallery, NYC

13

Heel 2016  
Pigment, aqua-resin, fiberglass, lacquer, metal scaffold, wood, foam  
83 1/2 x 74 1/2 x 27 3/4 inches  
Courtesy of the artist and CRG Gallery, NYC

14

Amulet 2016  
Plaster, fiber, lacquer, metal scaffold, wood  
73 1/4 x 84 x 27 inches  
Private Collection

## Oscar Murillo

15

Black Paintings 2017  
Canvas, paint  
Dimensions variable  
Courtesy of the artist and David Zwirner Gallery

16

Untitled (Frequencies) 2013 - ongoing  
Nine canvases in aluminum and Perspex frames  
Dimensions variable  
Courtesy of the artist

## Tariku Shiferaw

17

F.U.B.U. (Solange) 2017  
Acrylic on stretched plastic  
64 x 54 inches  
Courtesy of the artist

18

Sky Might Fall (Kid Cudi) 2017  
Acrylic on stretched plastic  
64 x 54 inches  
Courtesy of the artist

## Emanuel Tovar

19

Cantos Baldíos 2017  
Two musicians, aerophones, clay block  
23 3/4 x 47 1/4 x 23 3/4 inches  
Courtesy of the artist and Páramo Galeria

## Mario García Torres

20

the strange things my eyes see n/d  
Bronze, metal dust on canvas  
Dimensions variable  
Courtesy of the artist and neugerriemschneider, Berlin

21

Tetela n/d  
Single-channel black and white HD video, sound  
00:19:00  
Courtesy of the artist and neugerriemschneider, Berlin

**MOCA**

MUSEUM OF CONTEMPORARY ART  
CLEVELAND

Major support for A Poet\*hical Wager is provided by Scott Mueller, with additional support from BakerHostetler, kurimanzutto, Mexico City and Páramo Galeria, Guadalajara. Community support provided by InterContinental Hotel Cleveland. This exhibition guide is also supported by Carla Chammas.

All current exhibitions are funded by The Andy Warhol Foundation for the Visual Arts and Leadership Circle gifts from anonymous donors, Yuval Brisker, Joanne Cohen and Morris Wheeler, Margaret Cohen and Kevin Rahilly, Becky Dunn, Harriet Goldberg, Agnes Gund, Richard and Michelle Jeschelnic, Donna and Stewart Kohl, Jan Lewis, Toby Devan Lewis, and Scott Mueller.

All MOCA Cleveland exhibitions are supported in part by the residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture, the Cleveland Foundation, the George Gund Foundation, and the continuing support of the Museum's Board of Directors, patrons, and members.

A Poet\*hical Wager is curated by Andria Hickey, Senior Curator with support from A. Will Brown, Assistant Curator and Jerika Jordan, Curatorial Fellow. Graphic design and design interpretation for A Poet\*hical Wager is by Michael Aberman.

### Abraham Cruzvillegas

Itchy blind self portrait drinking a Colimita beer by the patio, under the shade of the Pomarrosa tree, remembering the late Valentín Campa after reading Terry Eagleton's 'Hope without optimism' while I listen to the beautiful version of 'La Martiniana' with Tinito y Porfirio's duet, but really wanting to have some cashews before going for dinner, whatever the Paleolithic menu at Lardo could include... 2016

Definitely unfinished poethnical self portrait (with a rusty belt) 2017

For his ongoing body of works titled *autoconstrucción*, or “self-construction,” Abraham Cruzvillegas (1968, Mexico City, Mexico) draws inspiration from the improvisational building techniques used to erect barrios and squatter settlements in developing countries across the globe. From small shanty towns in South Africa to major, unplanned urban developments in South America, citizens build homes using available, often mismatched materials that create an informal architectural landscape.

Cruzvillegas grew up in Ajusco, a southern district of the ever-growing Mexico City, characterized by this type of building practice. The artist similarly transforms found materials from his daily life into large-scale installations. In *Itchy blind self portrait...* (2016), found pieces of paper lose their functional importance and offer a stand-in self portrait of the artist. By masking these newspaper clippings, recipes, tickets, and other personal ephemera with opaque red and black paint, the detritus become uniform, formal objects. Similarly, Cruzvillegas's *Definitely unfinished poethnical self portrait (with a rusty belt)* (2017) is assembled from objects found at demolition sites in Cleveland. He transforms recognizable things like a newspaper roll, a foot stool, and deer antlers into a hanging abstract form. While discarded materials reference both the artist's routine activities and the places he visits, his process of painting and composing new sculptural forms removes this information and opens the work to new interpretation and meaning.

- (a) Robin Adele Greeley (ed.), *The Logic of Disorder: The Art and Writings of Abraham Cruzvillegas*, (Cambridge: Harvard University Press, 2015), fig. 64.
- (b) Talea Miller, “Make-shift homes in Mexico City,” flickr, May 3, 2009, accessed August 27, 2017, <https://www.flickr.com/photos/newshour/3497830209>.
- (c) Fiontan Moran, “An interview with Abraham Cruzvillegas,” *Tate ETC.*, no. 35 (Autumn 2015), accessed August 23, 2017, <http://www.tate.org.uk/context-comment/articles/interview-abraham-cruzvillegas>.

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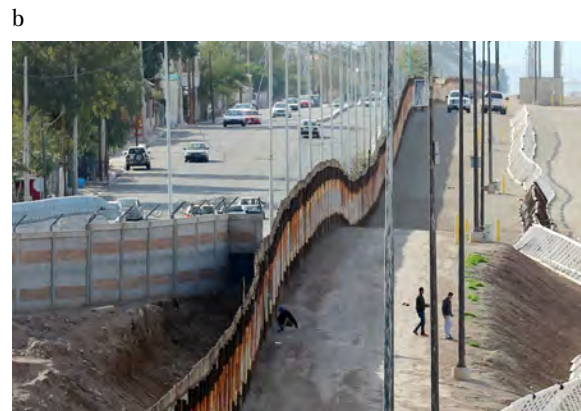
31

Rashid Johnson  
Shea Wall 1970/2017

In 1970, Allan Kaprow (1927-2006) staged his performance, *Sweet Wall*, near the Berlin Wall. With the help of many assistants, Kaprow erected a cinderblock wall roughly 98 feet long and 4 ½ feet tall, using bread smeared with strawberry jam as the mortar that joined the concrete blocks. As soon as it was completed, the artist and his entourage knocked the wall down. Complicating the treatment of a wall as a barrier, Kaprow later referred to the work as a “political parody” of the Berlin Wall itself.

Rashid Johnson (1977, Chicago, Illinois) reinterprets Kaprow’s performance using shea butter as the binding mortar and, in some instances, as the building blocks themselves. Shea butter is a yellow, fatty salve extracted from the nuts of the African shea tree, which has been revered for its healing properties for centuries. An inherently African material that is often applied to the body, Johnson associates shea butter with African-American and Afrocentric culture. Using this material to build and stabilize a wall—which can act as an obstruction, a border, a defense mechanism, or a refuge—the artist foregrounds the social and political constructs that bind race and identity. In contrast to Kaprow’s wall, this version of *Shea Wall* (1970/2017) will stand erected until the close of the exhibition.

- (a) “Berlin Wall Facts,” Fact Slides, accessed September 3, 2017, <http://www.factslides.com/s-Berlin-Wall>.
- (b) Larisa Epatko, “Here’s what the Mexico border wall looks like now,” PBS, February 10, 2017, accessed September 16, 2017, <http://www.pbs.org/newshour/rundown/heres-mexico-border-wall-looks-like-now/>.



2

Lara Favaretto  
361 C 2012

Extending her practice of fusing found materials and chance encounters, Lara Favaretto (1973, Treviso, Italy) began her series of wool paintings in 2010. Each of these works begins with a painting that has been discarded by its previous owner, which Favaretto recovers from a thrift shop or estate sale. The artist wraps the painting in a single thread of colored wool, ambiguously titling each work after the Pantone® color code that identifies the particular shade of wool. Never revealing the artist, title, or subject of the found painting, Favaretto revives a forgotten work only to conceal its identifying features and mask its surface. In this way, she establishes a monument to the painting's own disappearance and obsolescence that also hints toward the eventual demise of Favaretto's own work. Connecting to her *Lost & Found* series—in which the artist salvages unclaimed airline luggage, adds a selection of her own items, and permanently locks the suitcase before displaying it—Favaretto mummifies these found paintings as an act of preservation, but also as one of erasure.



4



Iman Issa  
Heritage Studies #5 2015  
Heritage Studies #28 2017  
Heritage Studies #29 2017

Iman Issa (1979, Cairo, Egypt) centers her artistic practice on the communicative abilities of objects paired with text. Each work in her series of *Heritage Studies* (2015–ongoing) consists of an object and an accompanying wall text crafted by the artist. The wall text states the materials, dates, and dimensions of an artifact, and the museum collection in which the object is held. As the artist reveals, however, “this doesn’t necessarily mean that the caption faithfully embodies the original object.” By creating a relationship with historical objects through text, these new enigmatic forms are neither absolute abstractions nor purely original. Through these works, Issa attempts to communicate an encounter with history—the point at which the past and present collide through personal experience. As Issa states, “I needed to remake these objects in a way that highlighted what I believed was relevant about them.” Using modern materials like aluminum, brass, and concrete, the artist asks viewers to consider how we view, understand, and interact with historical objects, and what relevance they might hold for us today.

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September 11, 2001 represents the deadliest terrorist attack on U.S. soil to date, claiming 2,975 lives. In response, President George W. Bush initiated the “War on Terror,” launching military campaigns in both Afghanistan and Iraq that continue today. The U.S. and the world are still navigating the political, social, and economic effects of 9/11.

A former member of the New York-based collective Group Material, Doug Ashford (1958, Rabat, Morocco) has lived in New York since 1985 and witnessed the destruction on 9/11. In his *Next Day* (2015–2016) series, Ashford transforms pages from the front section of *The New York Times* printed on September 12, 2001. Silkscreened geometric color blocks distort and reframe parts of the images and text, reflecting the artist’s interest in exploring “how the tension between the social and the aesthetic can foster new forms, new shapes in something like a withdrawal from the real.” By obscuring the harrowing images of 9/11, Ashford mirrors our increasing disassociation from the real-life emotional and physical trauma of violence.

- (a) “Photos of the terrorist attacks September 11, 2001, part 2001,” Piximus, September 11, 2011, accessed August 30, 2017, <http://piximus.net/others/photos-of-the-terrorist-attacks-september-11-2001>.
- (b) “CNN: September 11th Television Archive,” Internet Archive, accessed September 24, 2017, [https://archive.org/details/CNN\\_TV](https://archive.org/details/CNN_TV).
- (c) Ibid.

a

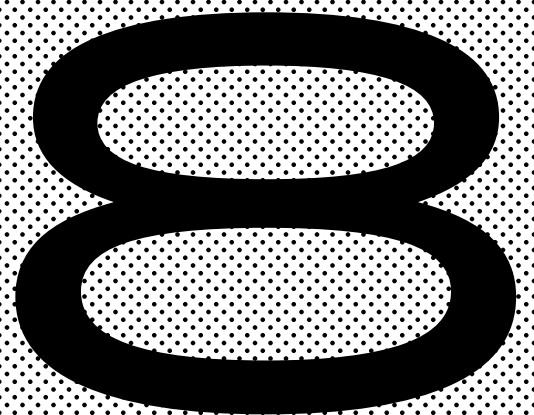


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Abbas Akhavan  
Study for a Blue Shield 2011

Part painting and part conceptual installation, *Study for a Blue Shield* (2011) involves painting a geometric blue and white shape on a gallery wall, cutting it from the wall, and displaying it on the roof of the exhibition space. By leaving an open cavity in the gallery, Abbas Akhavan (1977, Tehran, Iran) upends viewers' expectations of a painting, transforming its surface into one of extraction and absence.

The distinctive shape and colors of the form cut from the wall mimic the insignia of the International Committee of the Blue Shield. This symbol, the only one recognized under international law, is used to identify protected cultural sites during periods of armed conflict. Designed to be visible from great distances, the presence of the Blue Shield marks these important sites as a "no-strike zone." For example, prior to the 2003 invasion by US armed forces, the symbol was painted on the rooftops of the Iraq National Museum in Baghdad and the Museum at Ctesiphon, an ancient cultural site near the capitol. Displaying this specific symbol on the roof of the Museum recalls distant sites of conflict. It also metaphorically designates the exhibition space as a protected entity in an active combat zone, leaving us to question both the nature of the conflict and the enemy.

(a) "Marking of Cultural Property with Emblems of the 1954 Hague Convention," Center for Environmental Management, Colorado State University, accessed September 10, 2017, <https://www.cemml.colostate.edu/cultural/09476/chp04-10egypten1.html>.

a



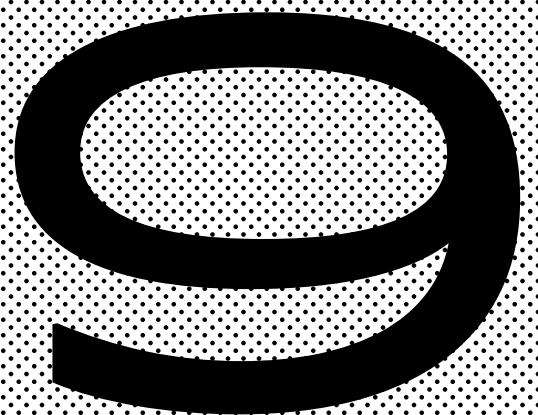
These satellite photos, released in March 2003 by the Australian DOD, illustrate the type of cultural protection issues that Operation Iraqi Freedom war planners faced prior to the 2003 invasion. Above: satellite image of the museum at Ctesiphon, 20 miles SE of Baghdad. The Blue Shield symbol of protection is displayed on the Museum roof pursuant to the 1954 Hague Convention for the protection of cultural property. But a fleet of Iraqi military vehicles, a valid target, is parked a short distance away to the left of the Museum grounds. Below: a later satellite photo of the same Museum, the Blue Shield symbol still on the roof, with more than a dozen Iraqi military vehicles in the Museum's parking lot—a clear violation of the Convention. The vehicles were later moved elsewhere. The Museum was declared a "no strike" zone. Photos courtesy Global Security, org. Click to enlarge.



(b) Ibid.

b





Abbas Akhavan  
If the first metaphor was animal 2017

At first glance, this work appears as little more than an empty shell—a phantom of what might have been a living creature. In fact, the sculpture is composed of plastered bandages the artist wrapped around a model of a rhino head that the artist recreated from online images. The unnatural shape of the sculpture reveals the absence of rhino's ivory horn. The fragility of the object's material reveals a correlation of plaster as a material for sculpture and one that is also used for casts to mend injury. It also mirrors the vulnerability of these remarkable creatures, all five species of which are endangered due to illegal ivory trading.

Plants and animals feature often in the work of Abbas Akhavan (1977, Tehran, Iran), but always through the lens of human intervention. By concealing the original form and displaying only the bandages, viewers are forced to confront human nature's capacity for both cruelty and healing.

a



- (a) Helmut Fohringer, "Rhinos at Risk," Time Magazine, June 13, 2011, Cover, accessed September 5, 2017, <http://content.time.com/time/covers/europe/0,16641,20110613,00.html>.
- (b) Michelle Nel, "Teamwork to fight rhino poaching," Mail & Guardian, July 5, 2013, Page 14, accessed August 9, 2017, <https://mg.co.za/article/2013-07-05-00-teamwork-to-fight-rhino-poaching>.
- (c) Bob Drogin, "Zimbabwe Is Losing Rhino War," Los Angeles Times, September 22, 1994, Page 1, accessed August 1, 2017, <https://www.newspapers.com/image/159148370>.

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10



Abbas Akhavan  
 after untitled, single ply facial tissue 2017

Characteristic of works by Abbas Akhavan (1977, Tehran, Iran), the meaning of *after untitled* (2017) reveals itself slowly. This queen-sized tissue laid neatly on the floor is, at first, quiet and spare. Reminiscent of a bedsheet in scale, this work is a direct homage to the 1991 work *Untitled* by Felix Gonzalez-Torres (1957-1996). A black-and-white photograph of Gonzalez-Torres's empty but recently-occupied double bed, *Untitled* was originally displayed the same year as his partner died from AIDS. Speaking to the invisibility and taboo status of the gay community in the early 90s, the artist presented his work on 24 public billboards throughout New York City.

In Akhavan's homage, the use of single-ply facial tissue material asks us to meditate on the things that we consider to be disposable. Engaging modern issues of consumerism and conservation while also critiquing the inadequate government response to the AIDS epidemic in the 80s and 90s, *after untitled* (2017) traverses social issues of the past, present, and future.

- (a) Roberta Smith, "Felix Gonzalez-Torres, 38, A Sculptor of Love and Loss," *New York Times*, January 11, 1996, accessed September 4, 2017, <http://www.nytimes.com/1996/01/11/nyregion/felix-gonzalez-torres-38-a-sculptor-of-love-and-loss.html>.
- (b) Kim Conaty, "Print/Out: Felix Gonzalez-Torres," *Inside/Out: A MoMA/MoMA PSI Blog*, April 4, 2012, accessed September 28, 2017, [https://www.moma.org/explore/inside\\_out/2012/04/04/printout-felix-gonzalez-torres/](https://www.moma.org/explore/inside_out/2012/04/04/printout-felix-gonzalez-torres/).
- (c) Jessica Bennett, "Aging HIV Patients Face Complicated Health Issues," *Newsweek*, September 17, 2008, accessed September 1, 2017, <http://www.newsweek.com/aging-hiv-patients-face-complicated-health-issues-89175>.

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11

Jumana Manna  
Grid 2016  
Heel 2016  
Amulet 2016

These sculptures are from a series of works collectively titled *The Contractor's Heel*, which Jumana Manna (1987, Princeton, New Jersey) composed for the 2015 Marrakech Biennale and displayed in the sixteenth-century El Badi Palace in Morocco. Existing today as a compound of austere ruins, the monumental El Badi Palace (translated as The Incomparable Palace) was commissioned by the Sultan Ahmad al-Mansur in 1578. Originally constructed using lavish materials like gold, onyx, and marble, the palace rapidly fell into disrepair after the fall of the Saadi dynasty in 1659.

Extending Manna's interest in archaeological sites that represent "nations or minorities whose history and culture is under threat of erasure," these sculptures take the El Badi Palace as their point of departure. Manna's forms emerge from the shapes and crevices visible in the clay walls of the remaining structure. The objects are installed on scaffold-like bases that recall construction, and the artist's studio. Her monochromatic surfaces mimic the barren interiors of the once sumptuous palace. While her use of wood, plaster, and bone evokes the invisible skeletons of buildings and bodies. Transforming the site of architectural decay into autonomous freestanding structures, Manna highlights the simultaneous experiences of deterioration and endurance.

(a) Jumana Manna, Photo taken by the artist, Neues Museum, Berlin, Germany.

a



(b) "El Badi Palace is Morocco's Taj Mahal," backpackerlee.wordpress.com, June 30, 2016, accessed July 21, 2017, <https://backpackerlee.wordpress.com/2016/06/30/el-badi-palace-is-moroccos-taj-mahal/>.

(c) Nikolaos Moropoulos, "The Nereid Monument at Xanthos, Lycia, Minor Asia," Panathinaeos, October 21, 2012, accessed September 26, 2017, <http://panathinaeos.com/2012/10/24/the-nereid-monument-at-xanthos-lycia-minor-asia/>.

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Oscar Murillo (1986, La Paila, Colombia) questions the boundaries between artistic production and economies sustained by manual labor, manufacturing and mass distribution. Creating traditional wall paintings as well as large-scale site-specific installations, Murillo's work explores the shared experiences of industrial communities across the globe, despite differences in language, culture, and material production. Often working with paid collaborators and day laborers, fragments of canvas are roughly sewn together and covered with two coats of black paint to amass a large stock of material. Every surface is distinct; some are painted in dense, opaque layers, while others are sheer and contain marks from other studio paintings. Still others bear evidence of age and wear, having accompanied the artist on some of his global travels. Within the context of an installation, these materials take on new forms; fabric is hung over metal wire, neatly folded, draped and scattered across the space, or various support structures. The unruly space created by interventions like the one on view at MOCA Cleveland mirror the complex relationships of process, distribution and socio-economic circumstances in all areas of contemporary production.

- (a) "Galeria Fotos," El Tiempo, accessed August 12, 2017, [http://www.eltiempo.com/Multimedia/especiales/esp\\_comerciales/antioquia200/GALERIAFOTOS-WEB-PLANTILLA\\_GALERIA\\_FOTOS-12989783.html](http://www.eltiempo.com/Multimedia/especiales/esp_comerciales/antioquia200/GALERIAFOTOS-WEB-PLANTILLA_GALERIA_FOTOS-12989783.html).
- (b) Gimena Sanchez-Garzoli, "Civil Society is Colombia's Best Bet for Constructing Peace," Washington Office on Latin America, April 4, 2016, accessed September 7, 2017, <https://www.wola.org/analysis/civil-society-is-colombias-best-bet-for-constructing-peace/>.
- (c) David Niddrie, "Taiwan: The Cycling Island," Momentum Magazine, May 24, 2016, accessed August 22, 2017, <https://momentummag.com/taiwan-cycling-island/>.

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15

Oscar Murillo  
Untitled (Frequencies) 2013–ongoing

*Frequencies* (2013–ongoing), participatory series taking place in schools around the world with students ages 10–16. Oscar Murillo (1986, La Paila, Colombia) developed the project in which canvases are temporarily fixed to student desks in the classroom. Students are encouraged to document their experiences and perspectives over the course of the school year through doodles and decorations. Results vary widely, often appearing as a mashup of layered sketches, personal notes, daydreams, inside jokes, and pop culture references. No two canvases are alike, and each one serves as a highly personal projection of students' individual experiences. Conceived as a means of visually mapping the similarities and differences between youth cultures across the globe, when completed, the canvases become a part of Murillo's permanent archive. To date, *Frequencies* has compiled works from students in nearly 30 countries spanning 5 continents, with plans to continue expanding over the long-term. In conjunction with the display of *Frequencies* in Cleveland, several local schools will participate in the project, adding their canvases to Murillo's global archive.

(a-c) Installation view, Oscar Murillo: *Frequencies* (an archive, yet possibilities), 56th Venice Biennale All the World's Futures, Venice, 2015. Courtesy of the artist and David Zwirner, New York/London.



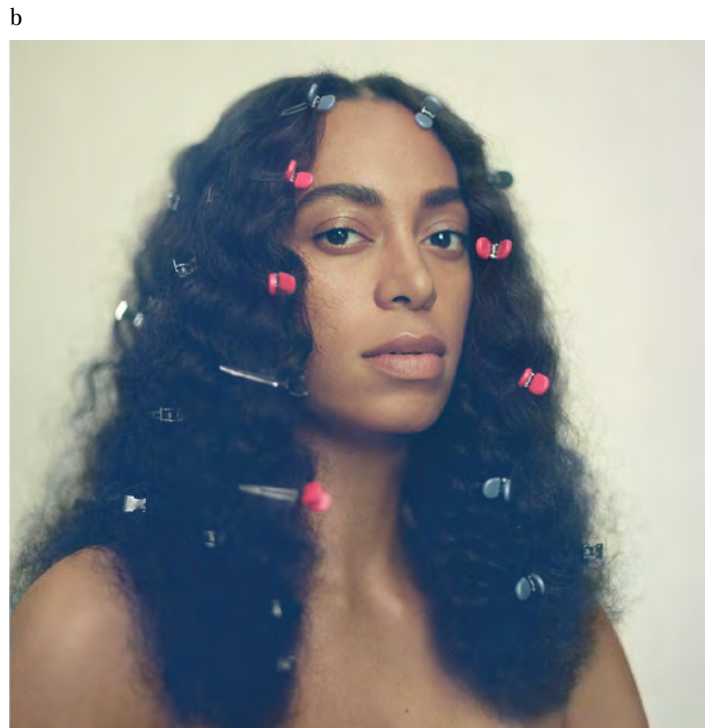
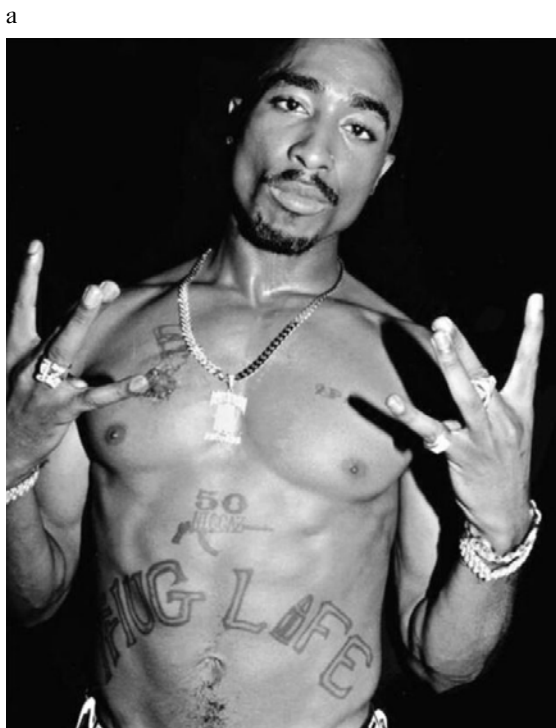
16



Tariku Shiferaw  
F.U.B.U. (Solange) 2017  
Sky Might Fall (Kid Cudi) 2017

Interested in the act of mark-making as a confirmation of one's presence and identity, Tariku Shiferaw (1983, Addis Ababa, Ethiopia) developed each of these works as part of the larger, ongoing series *One of These Black Boys*. Human-scaled and painted on stretched plastic that suggests both obstruction and concealment, the artist points to the suppression of Black culture in traditional modes of representation. Shiferaw appropriates song titles and lyrics from hip-hop, r&b, jazz, and reggae music as titles for his works. As Shiferaw explains, "The titles are equally important as the paintings. [...] In choosing to reference certain songs, I address the black body in the current societal space." These referential titles connect with each viewer differently, relying on personal experience and familiarity. By relating his paintings to music, Shiferaw abstracts Black experience using both visual and acoustic cues. In this context, it is the absence of both sound and bodies that resonates.

- (a) "Tupac in "Keep ya Head Up" Music Video," ThingLink, accessed September 27, 2017, <https://www.thinglink.com/scene/792032272013328385>.
- (b) Danielle Harling, "Solange Invites Fans To Have "A Seat At The Table" With New Album Featuring Q-Tip & Lil Wayne," Hip-Hop DX, September 29, 2016, accessed September 27, 2017, <https://hiphopdx.com/news/id.40618/title.solange-unveils-tracklist-cover-art-release-date-for-a-seat-at-the-table#>.



17

18

Emanuel Tovar  
Cantos Baldíos 2017

*Cantos Baldíos* (2017) is an action performed by two people who stand back-to-back, immobilized in a block of wet clay, each playing a clay aerophone, or “ocarina,” a whistling instrument that simulates bird songs. The two performers call and respond to one another, cycling through three stages of a melodic duel. The block of clay that remains after the performance reveals the footholds of the absent players while it slowly hardens over the course of the exhibition.

The inspiration for this piece originated in a block of clay from the site of Lake Texcoco, a historic body of water and an integral part of the Aztec capital Tenochtitlan, now part of Mexico City. The lake was drained over the last few centuries, and is now a contested piece of land as plans to build an airport on the site advance. The poetic sounds of the performance create unexpected connections between the sounds of flight and freedom, and the intensifying confrontation between humans and nature.

*This work was performed in the gallery during the opening weekend of this exhibition. The audio from the performance can be heard in the Museum’s Stair A.*

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- (a) “About Ocarinas—where do they come from,” Ocarina Workshop, accessed August 9, 2017, <http://www.ocarina.co.uk/about-ocarinas/>.
- (b) Erik Beck, “The Supplanting of Lake Texcoco with Mexico City,” *The Golden Assay*, September 12, 2012, accessed September 26, 2017, <http://www.goldenassay.com/2012/09/12/the-supplanting-of-lake-texcoco-with-mexico-city/>.
- (c) Lydialyle Gibson, “Mesoamerican Notes: New music from ancient instruments,” *Harvard Magazine* 118, no. 4 (March–April 2016): 76. <http://harvardmag.com/pdf/2016/03-pdfs/0316-HarvardMag.pdf>.

b



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19

Mario Garcia Torres  
the strange things my eyes see (n/d)  
Tetela (n/d)

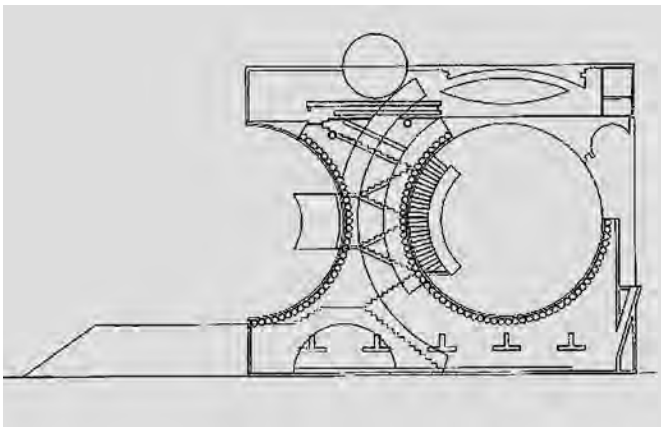
In the mid-1980s, Mexican architect and sculptor Agustín Hernández Navarro (1924, Mexico City) designed and developed the Centro de Meditación (Center of Meditation) in Santa María Ahuacatitlán, Mexico. The location was specifically chosen for its proximity to spiritually-significant cultural sites in the region, including Cholula, Malinalco, and Tepoztlán. Now abandoned and dilapidated, the architecture interweaves a complex mixture of ancient mysticism and postmodern minimalism.

Discovery of these monumental ruins inspired Mario García Torres (1975, Monclova, Mexico). The site provides the setting of his video *Tetela* (n/d) and also serve as the foundation of his installation, *the strange things my eyes see* (n/d). For the installation, the artist composed a series of bronze sculptures cast from parts of the rundown structure, placing them alongside other objects recovered from the buildings. Dried corn plants recovered from the center also were used to create impressions on canvas. García Torres's intervention calls attention to the fragility of this failed utopia, while the video proposes an alternative narrative in a surreal fusion of past and future. Like many of his works, it also asks us to consider how information and memory are transformed through our experience of things and places that are fleeting or forgotten.

(a) "Centro De Meditacion / Meditation Center," ReoCities, accessed August 2, 2017, <http://www.reocities.com/paris/3182/meditacion.htm>.

(b) MR Planos, "Feliz cumpleaños Agustín Hernández," Planos de Casa Gratis, February 28, 2014, accessed September 4, 2017, <https://planosdecasas.net/feliz-cumpleanos-agustin-herandez/>.

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