

Monica Bonvicini (Venice, Italy, 1965; lives and works in Berlin, Germany)

Monica Bonvicini's works investigate the relationships between space, gender and power. Utilizing different media, including drawing, *collage*, video and sculpture, her individual artworks are also steps in the process toward creating large-scale installations. An outstanding aspect of Bonvicini's work is her conceptual and formal exploration of environmental sculpture. Her critique of minimalism focuses on the incorporation of its forms in the bourgeois aesthetic of everyday structures. Through a reflection on gender issues, often reinforced by biting humour, her work addresses the problem of "building", both architectural and social.

Her work has been shown at prestigious institutions including the National Gallery of Island, Art against Architecture, Reykjavik, 2008), Pinakothek der Moderne, (*Female Trouble, The camera as mirror and stage of female projection in photography and video art*, Munich, 2008), Bonniers Konsthall, Stockholm; Sculpture Center, Long Island City, NY (2007), Kunstraum, Innsbruck; Galerie für Zeitgenössische Kunst, Leipzig; Kunstmuseum, St Gallen; Museum Ludwig, Cologne; San Paolo Biennale, Brazil (2006); Museum Abteiberg, Monchengladbach; Hamburger Bahnhof, Berlin (2005); Migros Museum, Zürich; Sprengel Museum, Hannover (2004); New Museum, New York ; Museum of Modern Art, Oxford; Tramway Glasgow; Secession, Wien (2003); Palais de Tokyo, Paris; Shanghai Biennial, Shanghai Art Museum; Kunstmuseum Aahrus (2002); Magasin, Grenoble (2001); Kunsthau Glarus, Glarus; Salzburger Kunstverein, Salzburg (2000); Venice Biennial, Venice (1999, 2005); GAM, Turin (1999). Monica Bonvicini was assigned in 2007 the public commission for *HUN LIGGER (SHE LIES)*, a site-specific sculpture floating in the water in front of the New Opera House in Oslo. She also has won in 2005 the *Preis der Nationalgalerie für Junge Kunst* in Berlin. She teaches at the Akademie der bildenden Künste in Vienna since 2003.

Identify Protection, a work created in year 2006, whose structure and functioning has been redesigned for this show. While it has been previously exhibited, the need of being adjusted to the new space of MARCO's panoptic — i.e. the central roundabout on the main floor — together with references to the past of the building, have involved a complete redesign of its functioning and meaning. The mirror game is of special importance, for it distorts the central axis and the viewer's perception. Both literally and symbolically — the sense of vigilance, the ambiguity of the term "protection" — Bonvicini's piece works here as a central point and as a link among the other spaces on the ground floor.

Teresa Margolles (Culiacán, Mexico, 1963; lives and works in Mexico City)

For 15 years Margolles has been dealing with what she calls ‘the follow up of the body after life, and the appropriation of human inert elements to understand death in its social dimension’. She has pursued such an aim by investigating the ‘life of the corpse’, that is, the physical and social transformation of what we could call the after-body and its metaphoric power. Her work is always based on a peculiar artistic use of vestiges from dead human bodies or associated with them. As Klaus Görner and Udo Kittelmann have said, ‘death and its accompanying circumstances are not represented, but presented’. Yet death is not her end but the instrument for a moving social contestation: Margolles’ main goal is neither anthropological nor macabre: it is political. Her work is a reaction to the increasing violence all over the world, and its daily presence in the media. On a more specific stance, it delves into the effects of growing criminality in Third World cities, and particularly in Mexico, often associated with drug and human traffics.

In this sense, Margolles’ art deals with the stories behind dead bodies, not with death in abstract, or with ‘neutral’ corpses. These are stories of violence and poverty, full of social overtones. Her systematic investigation took her from a direct, baroque, gruesome approach at the beginning of her career to a more conceptual, sober, even minimal poetics characteristic of her personal work today. She wants to make us aware of how death and violence are part of our daily life. Her current installations, videos and sound pieces are beautiful, neat, elegant. Her art is increasingly based on the contrast between beauty and terror, white-cube stylishness and dread.

Such is the nature of her sound installation for this room, a new work produced specifically for the exhibition ‘7+1 PROJECT ROOMS’. Each loudspeaker allows us to listen to a recording registered by the artist in the place where the body of a murdered woman was found in Ciudad Juárez. This city is increasingly reaching tragic reputation due to the feminicides that have been taking place since 1993, which have reached the number of over 600 casualties. Most of these crimes remain unpunished due to corruption and subjugation of the judicial system due to drug trafficking.

Tania Bruguera (Havana, Cuba, 1968; lives and works between Havana and Chicago, USA)

Tania Bruguera is an interdisciplinary artist working on political issues primarily through behaviour art, performance, installation and video. She has been a participant in Documenta, Performa, two Venice, Gwangju and Havana Biennials. Her work has also been exhibited at mayor museums in Europe and the United States, including the Tate Modern, The Whitechapel, Gallery PS1, the ZKM, IVAM, Kunsthalle Wien and The New Museum of Contemporary Art. Her work is part of the collection of the Tate Modern; Museum für Moderne Kunst; Daros Foundation; Museum of Modern Art; Museo del Barrio; Bronx Museum; IVAM; Museo Nacional de Bellas Artes, Centro de Arte Contemporáneo Wifredo Lam. In 1998 she was selected as a Guggenheim fellow (The United States) and in 2008 she was awarded the Prince Claus Prize.

Bruguera's work focus on the relationship between art, politics and life. Among them, art is conceived as an experience to be crossed and as an space for utopian projects. She is mainly interested in the insertion of art in everyday politic life. Since 2002, — with the creation of the Cátedra Arte de Conducta, an alternative project by the art college in Havana — she began a series of projects where she deals with structures appropriation and power resources — not just its own language. She is no longer interested in representing just politic situations, but in creating them by setting into motion in her work some of those strategies used by the political forces. Her work, most of the times ephemeral due to the usage of life actions, fragile material or both, reflects the condition also ephemeral of any political truth.

In the new piece produced for this exhibition, she resorts to the historical memory of the building, a former prison. For this, she schematically reproduces the original aspect of one of the galleries on the ground floor, devoted to cells for prisoners. Ten cells placed on both sides of a corridor have been built — a table, a chair, and a book written in prison by a political prisoner have been placed inside each of them. A visually enabled person, who works as a guide for the visitors wearing the uniform of a prison officer, stands at the gallery entrance. It is essential to follow his indications to enter this space. The one who comes in any of the cells shall remain closed inside for as many minutes as years have stayed the prisoner who wrote the book. The visit can be repeated again and again in one cell or another.

This Bruguera's work conforms quite a metaphorical game between light and darkness: the external daylight opposite to the glooms inside the prison; the books containing 'illuminating' ideas, literary works produced in the prison's darkness. To reinforce this meaning, the view of the work includes this dramatization, where the visitor is guided to the 'dark' interior by a visually enabled person who becomes, in this case, the visitor's eyes into the darkness.

The artist considers her installation in terms of an experiment about the idea of visibility, relating the non-vision of the visually enabled guides to the experience of the spectator: 'This work is an experimentation with the idea of visibility. I want to create a direct relationship by associating what we think the vision of the visually enabled persons is — considered as a darkness, a lack of light, a black space — with what the viewer is going to experience — darkness, lack of light, black space —; i. e., it is as if the rooms were the visualization of what we imagine as blindness. As if we were entering the non-vision of the political power but instead of imagining it, we are experiencing it, since the viewer will have to manage in these conditions during a pre-established time.'

The piece also deals with the powerful ones who make use of repression and send intellectuals or politicians of the opposition into jail, believing with this that they can be isolated from society, when, paradoxically, 'they are being given the conditions ennoble their image and produce texts that might come in useful for others' inspiration.'

Kendell Geers (Germiston, South Africa, 1968; lives and works in Brussels, Belgium)

Kendell Geers' proposal also means a dramatic transformation of the space. The walls, the ceiling and the floor — being completely transfigured and strained in white —, and the subdued external light, give the patio space a feeling of unreality. Right in the middle, on a pedestal in white vinyl, a match. Under the title *The Terrorist Apprentice* (2002), the work acquires in the context of this exhibition a new dimension. The work is finished with a poster sticking that had been carried out all over Vigo streets and around the museum a few days before the opening of the exhibition. Posters that show a full-size image of a match, cut out on a white background.

The video *T.W. (Rock)* is exhibited at the bottom perimeter room — a piece created by Geers back in 1992. This video has been exhibited to the public twice, partly due to its enormous dose of violence and the cruelty of the images, which make it almost unbearable. It shows the scene of a lynching in South Africa. The background, a soundtrack reproducing artist René Magritte's voice, speaking about art. The slow tone of the voice creates a dramatic contrast and reinforces even more the extreme violence of the images. Again, social conflicts, violence and terrorism are latent issues in the work of this artist.

Kendell Geers is an artist, performance artist, musician and film-maker. In 1993, at the Venice Biennial, Kendell Geers changed his date of birth to May 1968. He has exhibited globally since 1993 and participated in numerous exhibitions including Documenta, the Carnegie International, Havana Biennial, Kwang Ju Biennial, Taipei Biennial, Lyon Biennial as well as presented solo exhibitions in the CCA Cincinnati, Stedelijk Museum voor Actuele Kunst Gent, Baltic Centre for Contemporary Art, Aspen Art Museum and the CAC in Lyon.

Over the years, Geers has consistently explored life, contemporary history and the implications of the abuse of power, violence, oppression, control as well as the collapse of belief systems and ideologies, using all possible media. A project by Geers is an attack. It is instinctual, direct and matches the brutality encountered in contemporary society. He proposes to the viewer an interrogation and asks for a definition of positions, thus creating a decisive discomfort.

In 1988 Kendell Geers was one of 143 young men that publicly refused to enter serve in the South African Defence Force and faced either a life in exile or 6 years imprisonment in a civilian jail. In 1989 he left South Africa and lived for a brief period in exile in the United Kingdom and New York where he worked as an assistant to artist Richard Prince. In 1990, once Nelson Mandela had been released from jail and Apartheid officially dismantled, Geers returned to

Johannesburg where he worked as an artist, and art critic, curator and performance artist. The first work of art created back on South African soil was 'Bloody Hell', a ritual washing of his white Afrikaaner Boer body with the artists own fresh blood. From 1999 until 2004 he worked as the curator and art consult for Gencor which was later bought out by BHP Billiton. The collection focused on artists and works of art that were central to the Anti-Apartheid Movement spirit. In 1997 Geers edited and published *Contemporary South African Art* with essays by Okwui Enwezor, Olu Oguibe, Colin Richards, Elizabeth Rankin and Julia Charlton.

Young-Hae Chang Heavy Industries [Young-Hae Chang (Korea) and Marc Voge (USA); live and work in Seoul, Korea]

Young Hae Chang Heavy Industries is a group of artists based in South Korea, integrated by Young-Hae Chang (Korea) and Marc Voge (USA). Their group work begins in the 1990's, when they set the basis of their style, easily recognizable: usually Flash animation texts in black — sometimes in red — on a white background, keeping all sorts of musical rhythms. Their works are directly related to Internet, to the essence of present communication, and they dispense with every single ornament deconstructing the process of communication summing it up in three essential elements: typography, rhythm and message. Almost all their projects are conceived to be shown on line. (www.yhchang.com)

Young Hae Chang Heavy Industries have participated in many group exhibitions in museums all around the world, such as The Whitney Museum, New York, the Hiroshima City Museum of Contemporary Art, Hiroshima, and the Musée d'Art Moderne de la Ville de Paris. Their solo exhibitions include Moderna Museet, Stockholm, and The New Museum, New York, among others, and their works have been collected in Pompidou Center, Paris, and Museum Jan Cunen, The Netherlands. The exhibition *The Cultural Revolution* is now showing their works in Beijing, China.

Sometimes — as this is the case —, Young-Hae Chang Heavy Industries accept their videos to be shown in galleries or museums. The 3-minutes video *The End* is an already existing work that has been translated into Galician for the first time on the occasion of this exhibition. By means of words that build sentences and dialogs, the story of a couple break-up is here narrated, under the appearance of a frantic discussion to which matters like gender violence do not sound unfamiliar.

Mr. President, another video exhibited at the bottom perimeter room, was a piece specifically created in Galician for this project at MARCO. This 10-minutes recording is about a pretended female character who addresses a letter to a country's president. In a laughing and dramatic way at the same time, words and sentences keep on connecting one another to create an escalation of absurdities.

Jorge Perianes (Ourense, 1974; lives and works in Vigo)

Jorge Perianes belongs to the last generations of artists from the Facultad de Belas Artes in Pontevedra (Spain) with a PhD in painting (years 2000-2002): *Contemplarse para comprenderse: identidades múltiples en la creación artística en torno a la mirada* [Contemplate oneself to understand oneself: multiple identities in artistic creation over the look]. In the year 2007 he was awarded the scholarship Becas de Creación Artística en el Extranjero VIII Mostra Unión Fenosa, which gave him the opportunity of going on *stage* in London and Berlin. Among his solo exhibitions: Galería Fúcares, Sala de proyectos, Madrid (2006); Galería adhoc, Vigo (2005), Sala Alterarte, Campus de Ourense (2004); Iniciativa *Curva*, Coro Iglesia de la Universidad de Santiago (2000). And some of his group shows: ‘Esculturismo’, Consejería de Cultura y Turismo de la Comunidad de Madrid (2008); ‘Figura humana y abstracción’, Museo Würtz La Rioja, Logroño (2007); ARCO’07, Stand Galería adhoc and Galería Fúcares; Project room ARCO’07, Galería adhoc and Galería Fúcares, Madrid; ‘Cuentos digitales’, CGAC, Centro Galego de Arte Contemporánea, Santiago de Compostela (2006); ARCO’06, Stand galería adhoc, Madrid; ‘Urbanitas’, MARCO, Museo de Arte Contemporánea de Vigo (2005); IV Premio Auditorio de Galicia. Novos artistas 2005, Santiago de Compostela; ‘La doble vía’, Forum de las Naciones, Barcelona (2005); ARCO’05, Stand Galería adhoc, Madrid; Generación 2005. Premios y Becas de Arte Cajamadrid, Madrid, Santander (2005); ART 11. The International Fair of Contemporary Art. Stand Galería adhoc, Torino, Italy (2005); *VIII Mostra Unión Fenosa*. A Coruña (2004); ARCO’05, Stand Galería adhoc, Madrid. His work have been collected by Colección Caixanova (Vigo), MACUF, Museo de arte contemporáneo Unión Fenosa (A Coruña), Museo Würtz La Rioja, (Logroño).

Perianes’ installation made for the exhibition ‘7+1 PROJECT ROOMS’ has, just as many other works by this artist, a strong symbolic burden. Here he continues with his research on nature and its relationship with the human being. One key aspect is his scenographic nature, and the dialogue between reality and fiction, together with the importance of the detail, the gentle thing, of what takes roots and penetrates. The top of the hill of the Galician forest seems to be cut and carried to the museum space, just as an unexpected and amazing ready made. At the same time, a slab of the hill is show as if it was chopped using some kind of large precision tool, subsequently dropping and laying by the hill, as an evidence of a mysterious action. Enigmatic, amazing, both realistic and unrealistic at the same time, Perianes’ large-scale sculpture seems to remind us of the vulnerability of the natural environment opposite to excessive interventionism of the human being. The artist himself summarises, through sentences and loose words, some reflections on his work, directly related to this piece: *‘Where something is hidden. Scenography, unreality, confusion, cutting, disappearance. Accentuated and ambiguous aesthetics and beauty. Baroque*

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shine. Cruelty and beauty. Falsetism, artifice. Nature: Where is the man?: Between the animal and the idealization.'

'In its subconscious, yet not so veiled, the human being desires the success of nature and being redeemed by her.'

Thomas Hirschhorn (Bern, Switzerland, 1957; lives and works in Paris, France)

Thomas Hirschhorn is the most veteran artist and of major international scope of among those who integrate this exhibition. He studied art at Schule für Gestaltung, Zurich, and in the 1980s he worked in Paris as a graphic artist. He was part of the group of graphic designers called Grapus, with a great concern with politics and culture, displaying impromptu creations and posters on the street mostly using the language of advertisement. He left Grapus to create the installations he is known for today, often *site-specific*. Hirschhorn's works are conceived with regard to the space which they are devoted to, either the museum, the street or a specific place. References to fashion, art, politics and philosophy entwine in his work, but above all, his ephemeral homages to his favourite artists and writers of the 20th century, as those devoted to Spinoza (Amsterdam, 1999), Deleuze (Avignon, 2000) or Bataille (Kassel, 2002). His works have been exhibited in centres all around the world — Kunsthalle Bern (1998), Centre Georges Pompidou, Paris (2001), MACBA, Barcelona (2001) or The Chicago Art Institute (2000). He has been awarded with Marcel Duchamp Prize and Joseph Beuys Prize in 2000-2001 and 2004, respectively. His works are part of collections such as the Museum of Modern Art's, New York, the Walker Art Center's, Minneapolis, and the Tate Modern's, London.

Equality Float, by Thomas Hirschhorn, is a piece realized specifically for this exhibition and for this room, which has its origin in the artist's first visit to Vigo last February, for carnival. The works included in '7+1 PROJECT ROOMS' reflect different ways of approaching the processes of production and dialogue with the space. Here, the room has been completely modified and altered in size and proportions, thanks to a game of scales with a carnival float as its main character. Regarding its temporary dimension, the work has been conceived for the direct contact with the float itself, considering it a kind of studio, the same place where it would be produced and made before going out to the streets and accomplishing its mission.

Taking as the starting point the idea of the 'float' in its functional sense and as a performance, together with its double use for a religious and carnival celebration, the artist structures the piece according to the common schemes of hierarchic placement of the parts that constitute it: a pedestal, an area of attention at the front of the float, another one at the back, and multiple compositions of objects meticulously organized around these central themes, with different points of view with regard to the public. This practical sense is reinforced with the use of simple, everyday life objects, as plastic chairs and other human-scale elements.

Regarding the content and function, *Equality Float* contains a number of allusions to the aforementioned concept and its opposite — in its widest sense and in its various meanings — with the help of a variety of options: binomials and pairs of opposites — positive/negative terms written on cardboard panels, in an attempt to provoke reflections and questions on the idea of equality/inequality — texts and political and philosophical essays — Foucault, Rawls, Spinoza, Steinweg —, words and sentences that have been put out of their original literary context, hence acquiring value for themselves — just as those written at the pedestal, integrated into the piece as a material — or oversized— and therefore decontextualized — objects as the omnipresent two-colour pills, that work as metaphors of 'Equa-lity', as a play on words — 'Doli-Prane', pills for the headache — with their own meaning.