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charpentier

# SWIMMING IN RIVERS OF GLUE

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Julieta Aranda

October 14 - December 22, 2017

Opening

Saturday, October 14 — 6pm - 9pm



*"Savic sees a host of hidden tricks intended to manipulate our behaviour and choices without us realising – from benches that are deliberately uncomfortable to sculptures that keep certain citizens away."*

THE ARCHITECTURAL POLICING OF SOCIAL BOUNDARIES

mor charpentier is pleased to present ***Swimming in Rivers of Glue***, the first solo exhibition of **Julieta Aranda** in Paris.

The series of works that conform this exhibition are the result of the artist's preoccupation with the topics of hostile architecture and defensive design, and how they manifest in the 21st century construction of civic space, as the architectural policing of social boundaries.

Take the Camden Bench. Imagine the kind of body that this design demands; and, how will you modify yourself to the level of bone constitution in order to be able to lie down and take a nap in the street where this bench is found?

Spend a second looking at recent proliferation of anti-homeless spikes –though they all have the same purpose; their shape changes from city to city. How does this relate to the bodies that they are meant to keep away? In many Latin-American cities, you will find houses that are

protected against trespassers –not with barbed wire, but by way of shards of glass embedded into the architecture of the building. Thinking about the for-profit educational turn, and profiteering of knowledge; from JSTOR-style academic journals, to Ivy League universities (such as the one where Aranda herself purchased her artistic education), the artist slices this architectural detail, and uses it to build the shelves of an inaccessible library, as a way to address the fencing-off of information and what could be seen as a concerted effort to withdraw education from the pool of common goods accessible to all.

***Swimming in Rivers of Glue*** is the second installment of the trilogy *Stealing One's Own Corpse*, in which Aranda explores notions of space –from outer space exploration and extra-planetary projections, to public space and reflections on architecture, to the examination of inner worlds from biology to psyche.

**Julieta Aranda** was born in Mexico City and lives between Berlin and New York. She holds a BFA in filmmaking from the School of Visual Arts, and an MFA from Columbia University, both in New York. Aranda is co-director of e-flux.

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## List of works

### Julieta Aranda

**IV - PRODUCED** (*A point of reference slowly draws in semantic meaning to provide the world with a fixed border, fixed dimensions, fixed weight*), 2016

Black paint and white adhesive vinyl on wall  
Dimensions variable

**22V - PLACEMENT (GUANGZHOU)** *There is no substitute for a man on the ground*, 2016

Plaster  
Dimensions variable

**19H - DAMAGING** *Attention! Danger! It's a trick, an ambush! Fight! Bite! Parry! Thrust! Help!*, 2016

Cast glass, wood, latex, wax  
66.04 x 96.52 x 78.74 cm

**Stealing one's own corpse** (*an alternative set of footholds for an ascent into the dark*) **Part 2 - Swimming on rivers of glue - The perspective of perspective**, 2016

Digital video projection, 9 minutes 57 seconds 9:57  
Dimensions variable

**6V - RECOGNITION** *In the movement from a kind of knowledge to its refusal we see the real contours of things*, 2017

Glass, plaster, and found book wrapped in latex  
25.40 x 110.49 x 25.40 cm

**37V - RELATIONSHIPS** *Expect to be changed a lot: a real interaction is more akin to demonic possession than to data collection*, 2016

Paracord  
317.50 x 228.60 cm

**54H - SURVIVABILITY** *I had no idea of what I was supposed to want, but knew better than to admit it*, 2016

Black cold glaze on air cured clay  
Dimensions variable

**32H - EXISTENCE** *Passing through, being marked and to some extent damaged by the geography of the present*, 2016

Plaster, foam, wood and latex  
53.34 x 185.42 x 76.20 cm

**5H - MEMORY** *A nostalgic trace of all that was and now is only partially*, 2016

Plastic bags, resin, coins, plaster  
Dimensions variable

**51H - DRIVE** *In ten seconds, how many synonyms can you think of for the word "Power?"*, 2016

Giclée print on paper, wall mounted behind plexiglass.  
27.00 x 127.00 cm

**22V - PLACEMENT (JAPAN)** *There is no substitute for a man on the ground*, 2016

Plaster  
Dimensions variable

**22V - PLACEMENT (JAPAN VARIATION)** *There is no substitute for a man on the ground*, 2016

Plaster, resin and coins  
Dimensions variable

**22V - PLACEMENT (LONDON)** *There is no substitute for a man on the ground*, 2016

Plaster  
Dimensions variable

**22V - PLACEMENT (LONDON VARIATION)** *There is no substitute for a man on the ground*, 2016

Plaster  
Dimensions variable