

Radical Hope

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**Marwa Arsanios, Rossella Biscotti, Paz Errázuriz,
Bouchra Khalili, Teresa Margolles, Carlos Motta,
Uriel Orlow and Daniel Otero Torres**

25 January - 27 February, 2020

Opening
Saturday, 25 January — 6pm - 9pm



Teresa Margolles, *Trocheras con pretal*, 2019

What is it that constitutes a border? These boundaries that so strongly define human existence are a construction of history, power and economics that has very little—or nothing—to do with geography. But drawing or shifting those lines redefines the reality on each side, changes the very identity of the land, the nature, and the people around them. Can one draw a line in the sea? Crossing borders is a privilege that is refused to a vast part of the human kind. As any form of privilege, it is mostly determined by race, class and gender: Western people living abroad casually call themselves “expats”, establishing a very clear distinction with the “immigrants” that come from the global South. 21st century societies are going to be defined by the way they treat their migrants, in the face of current and future humanitarian emergencies. Artists are very aware of this endeavour, as they document those journeys and analyse the possibilities of resistance, shedding a light of **Radical hope**.

History is the Future / The Future is History, declares **Uriel Orlow's** shifting neon sign, confronting us with a troubling contradiction, and installing a sense of concern or mistrust in whatever awaits ahead of us as societies. It is a testimony of a period of deep crisis, both in ideologies and moral beliefs, and of social, democratic, economic and ecological emergency. One of the many signs of

disruption is a growing symbolical perception of the border as a conflicted space and a producer of reality and identity.

It is through cartography that **Carlos Motta** reminds us of the continuous presence of war and violence throughout history and until the present day. Cartography is also the discipline that **Rossella Biscotti** appropriates to document the paths that the refugees follow across the Mediterranean sea—specially around the Italian coasts—, but she also takes in account traditional commercial itineraries and animal migrational routes to emphasise the cultural dimension of frontiers. In a similar way, **Daniel Otero Torres** sculpts a series of terracota globes inscribed with the pattern of some major animal migration paths, crossing freely through oceans and continents.

Bouchra Khalili's Constellations are the result of a larger project, **The Mapping Journey**, a series of conversations with different migrants, telling the artist about their struggle to flee their homelands. Each milestone on their itinerary was translated into a point and connected with imaginary lines, the same way that stars are arranged in constellations. These are merely a cultural standard to organise a vision of the sky, the same way as borders

are a political convention to administrate the planet. Artists work to overcome the perception of the map as an unmovable truth and to offer alternative narratives to a symbolic arrangement of the territory.

A very powerful way to remind us of the possibility of a change for the better is to document resistance. **Teresa Margolles** spent over a year in the border between Venezuela and Colombia, denouncing the massive human migration taking place in between the two countries, the largest ever documented in Latin America. She focuses particularly on the resilience of women -**Carretilleras** that became **Trocheras**-, and how they manage to pull through against the consequences of global politics on individual lives.

In a similar way, **Marwa Arsanios** has worked in Syria, meeting the female guerrillas and self-sufficient and sustainable communities of women. But her video series

Who's Afraid of Ideology, raises questions such as to who belongs the land or the difficulties for the Kurdish people to get access to property, revealing deeper forms of gender and racial discrimination beyond the current military conflict in the country.

Paz Errázuriz's artistic practice is also known for her committed engagement with outsider communities. For her series **Nómades del mar**, she traveled to the Chilean Patagonia to photograph the last of the Kawésqar, a nomadic seafaring people, known for their large canoes and travelling way of living. Those images depict a disappearing culture along with their intimate relation with nature and landscape.

If the future might seem more uncertain than ever, Art remains a tool to understand the present, to ask the right questions, to articulate a moral and intellectual combat and to not let us fall into despair.

List of works

Mawa Arsanios

Untitled (Tapestry)

2020

Hand-embroidered cotton on linen
200 x 60 cm
Unique piece

Who is afraid of ideology ?

Part I

2017

Digital video, color, sound
20'
Edition 5 + 2 AP

Part II

2019

Digital video, color, sound
38'
Edition 5 + 2 AP

Rossella Biscotti

The Journey - From Cape Africa (Tunisia - till Misrata (Lybia)

2016

Blueprint on paper
88 x 122 cm
Edition of 3 + 2 AP

The Journey - From Kerkennah islands (Tunisia) till Bouri offshore Field (Libya)

2016

Blueprint on paper
155 x 109 cm
Edition of 3 + 2 AP

Paz Errázuriz

Nomadas del mar

1995

Vintage silverprints on fiber paper
Editions 1/6 and 2/6
Digital prints on Infinity Baryta paper
50 x 60 cm
Edition 6 + 2 AP

Bouchra Khalili

The Constellations

2011

Series of 8 silkscreen prints on paper
60 x 40 cm each
Edition of 5 + 2 AP

Melilla, Fig. 1 : Border Guard Station, 2014

C-Print

45 x 60 cm

Edition de 5 + 2 EA

Teresa Margolles

Carretilleras sobre el puente internacional Simón Bolívar

2017

C-Print on Hahnemuhle Photo Rag paper
200 x 100 cm
Edition of 6 + 1 AP

Trocheras con pretal

2019

C-print on Hahnemuhle Photo Rag paper
200 x 100 cm
Edition of 6 + 1 AP

Carlos Motta

When, if ever, does one draw a line under the horrors of history in the interest of truth and reconciliation ? A timeline of the recent political history of ten countries in conflict

2019

Series of 11 silkscreens on paper
50,8 x 76,2 cm
Edition of 5 + 2 AP

Uriel Orlow

History is the Future / The Future is History

2012 - 2020

Neon sign

150 x 25 cm

Edition of 5 + 2 AP

Daniel Otero Torres

Pliegues

2019

Graphite on metal, metal custom plinth
120 x 70 cm
Plinth : 45 x 45 x 47 cm
Unique piece

Artic White

2020

Steel, ceramic, pencil on polish
stainless steel
66 x 149 x 62 cm
Unique Piece