



March, 2015
For immediate release

TEMPORARY EXHIBITION

Infinite Experience

Curator: Agustín Pérez Rubio

**Artists: Allora & Calzadilla - Diego Bianchi - Elmgreen & Dragset –
Dora García - Pierre Huyghe - Roman Ondák - Tino Sehgal - Judi Werthein
Level 2.**

From March 20 to June 8

Opening: Thursday, March 19

In March will open at MALBA *Infinite Experience*, an exhibition of live works that incites reflection on forms of life as well as art and the museum. The works featured in an event with no precedent at a museum in Latin America consist of constructed situations, live installations, and representations and choreographies created in the first years of the 21st century.

Works by eight outstanding artists from Argentina and abroad will be featured in the exhibition: Allora & Calzadilla [Jennifer Allora (Philadelphia, 1974) and Guillermo Calzadilla (Havana, 1971)], Diego Bianchi (Buenos Aires, 1969), Elmgreen & Dragset [Michael Elmgreen (Copenhagen, 1961) and Ingar Dragset (Trondheim, Norway, 1968)], Dora García (Valladolid, Spain, 1965), Pierre Huyghe (Paris, 1962), Roman Ondák (Žilina, Slovakia, 1966), Tino Sehgal (London, 1976; he lives in Berlin), and Judi Werthein (Buenos Aires, 1967; she lives in Miami). This is the first time most of these artists have shown their work in Argentina.

The exhibition is born of a question: Is a live museum—where the works act, speak, move about, and live eternally—possible? For Agustín Pérez Rubio, artistic director of MALBA and curator of the exhibition: “The works in *Experiencia Infinita* are particularly concerned with the idea of the living as work and as a component of a kind of art that ensues not only in time but also in space: experience as journey, different situations that take place one after another,” he explains.

Infinite Experience is not a historical exhibition. It does not attempt to locate the precedents of live art, which partakes of theater, action, dance, performance, set design, and literature. It was in the sixties that production of this sort—which is still hard to categorize—first took shape. “Tino Sehgal, with his ‘constructed situations,’ and Dora García, with her ‘inserts in real time,’ may well be proposing other categories within these new modes of production and reception of art—something other than performance”, states Pérez Rubio, who, in his curatorial essay, places emphasis on the need to study and valorize work of this sort.

Exhibition Time / Work Time

Reflection on the relationship between time and work is crucial to the entire show. The works selected engage their historical modalities of visualization in the form of a loop, a clock, an endless narrative, parapsychological perceptions, a litany of songs and stances with political content, and art history itself as it has been told to us if never seen by us.

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In these works, process is at least as important as result insofar as they consist of the materialization of an action whose duration is the same as that of the exhibition. "Time and its processes are what make the work; they, along with the audience's reactions, questions, and actions, are the work," states Pérez Rubio.

The idea of process is also critically related with the institutional, social, political, and even commercial context. In response to exhibitions of this sort, museums have had to formulate other forms of action as new modes of artistic production have changed, in recent decades, the ways art is perceived, exhibited, circulated, and even collected.

As part of the communication strategy, a special typography was chosen for all the texts and graphic pieces connected to the show. *Alphabet Soup Version 0.0.9 International Anti-Copyright 2001–2002*, created by Matt Chisholm, combines thousands of fragments of different alphabets (Arabic, numerical, Cyrillic, Roman, Greek, etc) to yield over two million signs—an authentic infinite experience that contains "all the letters ever designed in the world."

The exhibition challenges us to consider how we as viewers and as producers working in the museum context relate to art in the 21st century. In this sense, *Infinite Experience* is a platform for exploration, ripe terrain for new—and possibly infinite—questions.

Catalogue

In conjunction with the exhibition, MALBA has published a bilingual (Spanish-English) catalogue. The 245-page volume contains the essays "Experiencia infinita: Un museo viviente" by Agustín Pérez Rubio and "El elemento de vida" by Argentine writer Alan Pauls.

As an appendix, the book includes as well "Performance as Experience" by theorist Jean-Pierre Cometti, a text originally published in 2014 in the catalogue to the exhibition *PER/FORM. Cómo hacer cosas con [sin] palabras / PER/FORM. How to Do Things with [out] Word*, Ed. Chantal Pontbriand. Centro de Arte Dos de Mayo, Madrid, Spain.

The book contains as well brief biographies of the artists, texts describing and images of the works on exhibit, as well as photographs of conceptually similar earlier projects by participating artists.

ARTISTS

Allora & Calzadilla

Jennifer Allora (Philadelphia, 1974) and **Guillermo Calzadilla** (Havana, 1971) are a collaborative duo (established in 1995) that live and work in San Juan, Puerto Rico. The work of Allora & Calzadilla emerges from the strategic collision of objects, contexts, and references, all informed by an extensive engagement with research. Their experimental and interdisciplinary body of work—often a unique mix of sculpture, photography, performance, sound, and video—result in unexpected juxtapositions that reflect on everything from deep history to contemporary geopolitical realities, exposing their complicated dynamics, destabilizing and reordering them in poetic ways.

Allora & Calzadilla have had monographic exhibitions worldwide, including at the Philadelphia Museum of Art; Fabric Workshop & Museum, Philadelphia; REDCAT, Los Angeles (2014); Fondazione Nicola Trussardi at Palazzo Cusani, Milan (2013); Kaldor Art Projects, Sydney; Indianapolis Museum of Art (2012); Museum of Modern Art (MoMA), New York; Kunstmuseum Krefeld; National Museum, Oslo; Temporäre Kunsthalle, Berlin (2009); Haus Der Kunst, Munich; Kunstverein München; Stedelijk Museum, Amsterdam (2008); Serpentine Gallery and Whitechapel Art Gallery, London; Renaissance Society, Chicago; San Francisco Art Institute; Kunsthalle Zürich (2007); Dallas Museum of Art; Palais de Tokyo, Paris; S.M.A.K., Ghent (2006); ICA Boston (2004), and Walker Art Center, Minneapolis (2004), among others. Among numerous group exhibitions, they participated in dOCUMENTA (13), Kassel (2012); Whitney Biennial (2006), and Gwangju (2014, 2008, 2004), São Paulo (2010, 1998), Sharjah (2007), Istanbul (2007), Lyon (2007, 2005), Venice (2005) and Lima (2002) biennials. Allora & Calzadilla represented the United States in the 2011 Venice Biennale. Their work can be found in collections including the Guggenheim Museum, MoMA, Musée d'Art Moderne de la Ville de Paris/Arc, the Centre Pompidou, the Philadelphia Museum of Art and Tate Modern, among others.

Diego Bianchi (Buenos Aires, 1969) Envisions artistic practice as space of improvisation and indetermination. His work often generates all-encompassing spatial situations that place the viewer in an environment whose aesthetic-conceptual arrangements have been distorted to establish opposing parameters of order and reading.

His installations and sculptures interrogate the processes of obsolescence and decay experienced by consumer objects, the worth of “the worthless,” the symbiosis between objects and persons, the assimilation of body as object, dystopian social processes, the possible and absurd interconnections between the world's things. He formulates exhibition scenarios where works (sculptures, objects, situations) are capable of absorbing and captivating external senses, as if they were receptacles in which what is happening around them can resonate. His projects often include performers doing specific and simple things like micro-fictions that enable greater inclusion of the real.

His projects include *Wasted Age*, Perez Art Museum, Miami (2015); *Suspensión de la incredulidad* (MALBA, 2015; ARCO, 2014); *ON ON ON Indetermination*, ABC, Berlin (2014); *Under de si*, a collaborative project with Luis Garay, TACEC, La Plata, Argentina; *Into the Wild Meaning*, Visual Arts Center, University of Texas at Austin; *Feel Free Feel Fear, Slow Burn. An Index of Possibilities*, Tilburg; *Market or Die*, 13th Istanbul Biennial (2013); *The Ultimate Realities*, 11th Lyon Biennale, France; *Ensayo de situación*, Universidad Di Tella, Buenos Aires (2012); *La crisis es estética*, 10th Havana Biennial (2009).

Dora García (Valladolid, 1965) Lives and works in Barcelona. Her work addresses the parameters and conventions that govern how art is presented, the question of time (real or fictitious), and the limits between reality and representation. Her work formulates reality as multiple and uncertain, exploring the relationships between artist, work, and viewer. Like a film director, she tells (or simply selects) stories, triggers situations, or places us on a stage, turning us into participants in a game whose rules, though akin to reality, incite a questioning of it. Her work, which is conceptual in nature, consists of texts, photographs, and installations restricted to a specific location. She often uses the performance medium. Her projects include *The Joycean Society*, Fondation Prince Pierre de Monaco, Giudecca, 55th Venice Biennale (2013); dOCUMENTA (13), Kassel (2012); *The Inadequate*, Spanish Pavilion, 54th Venice Biennale (2011); *Power to the People: Contemporary Conceptualism and the Object in Art*, The Australian Centre for Contemporary Art, Southbank, Victoria (2011); *I Am a Judge*, Kunsthalle Bern (2010); *Rooms, Conversations*, Galerie für Zeitgenössische Kunst, Leipzig (2007); *Code inconnu*, S.M.A.K., Ghent; *Todas las historias*, Museo Nacional Centro de Arte Reina Sofía, Madrid (2006).

Elmgreen & Dragset

Michael Elmgreen (Copenhagen, 1961) and **Ingar Dragset** (Trondheim, 1969) are based in Berlin and London and have worked together as an artist duo since 1995. They have held numerous solo exhibitions worldwide, including at the Statens Museum for Kunst, Copenhagen; Astrup Fearnley Museet, Oslo; Victoria and Albert Museum, Serpentine Gallery and Tate Modern, London; Museum Boijmans van Beuningen, Rotterdam; ZKM Museum of Modern Art, Karlsruhe; MUSAC, León; The Power Plant, Toronto, and Kunsthalle Zürich. Their work has been included in the Liverpool, Singapore, Moscow, Gwangju, São Paulo, Istanbul, and Berlin biennials, and in 2009 they received a special mention for their exhibition *The Collectors* in the Nordic and Danish Pavilions at the 53rd Venice Biennale.

Pierre Huyghe (París, 1962) Lives and works in Paris and New York. Taking the exhibition and its ritual as an object in itself, Pierre Huyghe has worked to change the paradigm of this encounter, exploring the possibility of this dynamic experience. He constructs time-based situations, a self-generating network in which emergence and rhythm are indeterminate and exist beyond our presence. He has had numerous international solo exhibitions at such venues as the Los Angeles County Museum of Art and Museum Ludwig, Cologne (2014); Centre Pompidou, Paris (2013-2014); Museo Tamayo Arte Contemporáneo, Mexico City (2012); Museo Nacional Centro de Arte Reina Sofía, Madrid, and The Art Institute of Chicago (2010); Tate Modern, London (2006); Moderna Museet, Stockholm and the Irish Museum of Modern Art, Dublin (2005); Castello di Rivoli Museo d'Arte Contemporanea, Turin (2004); Solomon R. Guggenheim Museum, and DIA Center for the Arts, New York (2003); Van Abbemuseum, Eindhoven (2001); Museum of Contemporary Art, Chicago (2000), and Musée d'Art Moderne de la Ville de Paris (1998). He has also participated in a number of international art shows, including dOCUMENTA (13) (2012) and 11 (2002); the Istanbul Biennial (1999); the Carnegie International, Pittsburgh (1999); Manifesta 2, Luxembourg (1998); the 2nd Johannesburg Biennial (1997), and the Lyon Biennale of Contemporary Art (1995). He has received a number of awards, including the Roswitha Haftmann Award (2013), the Smithsonian Museum's Contemporary Artist Award (2010), the Hugo Boss Prize, Guggenheim Museum (2002), and a DAAD in Berlin (1999–2000).

Roman Ondák (Žilina, Slovakia, 1966) lives and works in Bratislava. Ondák's work, which might take the form of installation, photography, drawing, and performance art, explores specific situations, which very often involve people he has some relationship with. Asking them to follow his instructions while also interjecting their own creativity, the result is a controlled study of collective imagination, and the creation of a work of art with a multitude of participants. He deconstructs structures, hierarchies, sites or rituals and calls upon spectators to be an active part of the works and to become both art objects and the protagonists of a performance. Participation by the audience has an impact on the artist's critical consideration of concepts such as authorship, representation and identity. Ondák's solo exhibitions include MoMA, New York; Tate Modern, London; Museo Nacional Centro de Arte Reina Sofía, Madrid; Modern Art Oxford; Deutsche Guggenheim, Berlin; K21, Düsseldorf; Musée d'Art Moderne de la Ville de Paris and Kunsthaus Zürich. He has participated in group exhibitions at the Museum of Contemporary Art, Chicago; Centre Pompidou, Paris; Stedelijk Museum, Amsterdam; Hamburger Bahnhof - Museum für Gegenwartkunst, Berlin; Fundación Jumex, Mexico City; dOCUMENTA (13), Kassel (2012); and Gwangju (2014), Venice (2011, 2009, 2003), Berlin (2010), Shanghai (2008) and São Paulo (2006) biennials.

Tino Sehgal (London, 1976) is a Berlin-based artist who constructs situations that challenge conventional art-and-spectator relationships. Sehgal's practice has been shaped by his formative studies in dance and economics, and uses the museum and related institutions—galleries, art fairs, and private collections—as its arena.

Tino Sehgal has had solo shows, among others, at the Stedelijk Museum, Amsterdam (2015, 2006); Ullens Center for Contemporary Art, Beijing (2013); Tate Modern, London (2012); Solomon R. Guggenheim Museum, New York (2010); Magasin 3, Stockholm Konsthall (2008); Walker Art Center, Minneapolis; Museum of Contemporary Art Chicago (2007); Kunsthaus Bregenz, Austria; Fundação de Serralves, Porto (2005), and Van Abbemuseum, Eindhoven (2004). Furthermore, Sehgal's work was presented at the Roman Agora in Athens (2014), Venice Biennale in Venice (2013, 2005, 2003); dOCUMENTA (13), Kassel (2012), and Gwangju (2010) and Berlin (2006) biennials. For *Yet Untitled* he was awarded with the Golden Lion at the Venice Biennale in 2013.

Judi Wertheim (Buenos Aires, 1967) lives and works in Buenos Aires and New York City. She focuses her artistic practice on the process of formation/construction of the individual and collective subject, with a particular interest in the interpretation of the misunderstanding of the notion of identity. Understanding identities as flexible and plastic rather than static or fixed, she articulates her interests through the language of mainstream culture, presenting the stereotypes of the Western conception from an uncanny perspective. Her work has been shown at solo and group exhibitions in centers and museums such as the Tate Modern, London; De Appel, Amsterdam; The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut; The Bronx Museum for the Arts, New York, and the Center for Contemporary Art, Vilnius. Wertheim has also participated in Manifesta 7, Bolzano; InSite_05, San Diego/Tijuana; the Pontevedra Biennial, Galicia, and the 7th Havana Biennial, among other art fairs and biennials. She is the founder and codirector, together with Roberto Jacoby, of the Centro de Investigaciones Artísticas in Buenos Aires, Argentina.



PUBLIC PROGRAMS

Guided Tours

Thursdays, Fridays, and Sundays at 5:00 p.m.

ART AND THOUGHT

Encounters with the artists

ENCOUNTER I

Dora García: Sixth Sense

Friday, March 20, 11:00 a.m.

Like art, religion, and magic, extrasensory perception has been excluded from what are considered legitimate forms of the construction of knowledge for centuries. Nonetheless, many believe that clairvoyance, fortunetelling, and telepathy provide access to information that our senses deny or hide. From scientific and artistic perspectives, Dora García, along with Alejandro Parra—director of the Instituto de Psicología Paranormal—formulates a series of paranormal experiences that question what we understand as knowledge, proposing an expansion of the ways we relate to our senses.

In collaboration with the Instituto de Psicología Paranormal de Buenos Aires. The presentation of extrasensory experiences continues in April and May in the framework of ESP, Dora García's piece in Experiencia infinita.

ENCOUNTER II

Judi Werthein: Recounted Works

Saturday, March 21, 7:00 p.m.

In the framework of conversations with artists in the exhibition, Judi Werthein and Agustín Pérez Rubio, artistic director of MALBA, will hold a discussion that aims to contextualize and expand Werthein's work in the exhibition. On the basis of narratives, stories, and memories, the conversation with the artist complicates the relationship between truth and fiction while organizing a parallel and affective version of contemporary art history.

LITERATURE

COURSE

Time and Eternity

Experiences of time in texts by Borges and Nietzsche

By Leandro Pinkler

Wednesdays, March 11, 18, and 25 and April 1, from 10:30 a.m. to 12:00 noon Library. Cost: \$680.

Discounts for members of Amigos MALBA.

Enrollment at the front desk from Monday to Sunday, 12:00 noon to 7:30 p.m.

The course formulates the organization of different nuances of the experience of time: chronological (quantitative and linear) time, the time of *kairos* (the flavor of the vital moment), and *aion* (eternity that can be experienced in this life in the aesthetic emotion of the everlasting instant). In response to the accelerated pace of urban life rushing forward, it is enriching to remember a more authentic dimension of existence beyond the urgency of "time is money." In four sessions, we will explore this dimension in texts by Borges ("A History of Eternity") and in Nietzsche's intuitions.

Class 1. Brief history of the conception of time. The myth of Chronos, his association with Greek *Khronos* (chronological time) and with Roman Saturn. The *hic et nunc* (here and now): What is the instant? How does present time vanish into the past (Saint Augustin)

Class 2. Comments on Borges's "A History of Eternity." Time as "moving image of eternity" in Plato's "Timaeus." Eternity in Christian philosophy. The experience of the eternal instant in the perception of the moment.

Class 3. Reading of Borges's "Circular Time" and "The Doctrine of Cycles." Cosmic ages and cycles in ancient and Eastern teachings. Borges's criticism of Nietzsche's conception of the eternal return. Federico Nietzsche's abysmal thinking in "Thus Spoke Zarathustra," the liberation of the spirit from the weight of saturnine time.

Class 4. Sacred and profane time. The experience of the eternal instant in aesthetic, erotic, and ritual sensibilities. Eliade and Coomaraswamy's studies of the sacred time of ritual and the intersection of terrestrial life and endless life. States of consciousness and perception of time.

Leandro Pinkler

He has a degree in literature from the Universidad de Buenos Aires where he also teaches Greek language and culture. He has translated Sophocles and works of Greek mythology and religion. He has written a number of studies on the history of religion, Nietzsche's philosophy, and Guénon's traditional thought. He contributed to the UNESCO's Latin American Dictionary of Bioethics. He has participated in research groups at the CONICET and the UBACYT. He is an associate professor at the Fundación Centro Psicoanalítico Argentino, director of the Centro de Estudios Ariadna, and co-director of El hilo de Ariadna publishers.

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