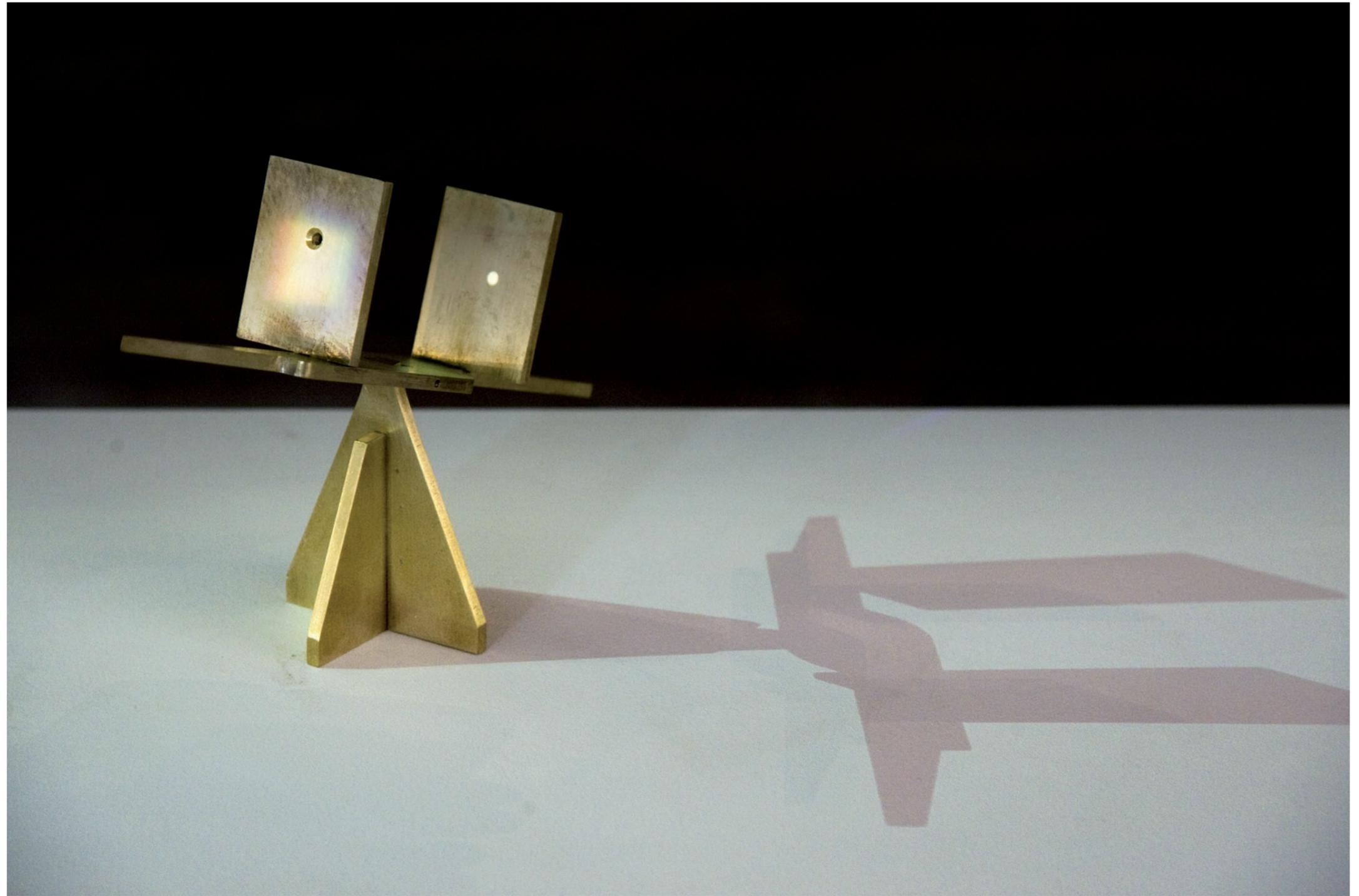


MANUELA RIBADENEIRA

El Arte de Navegar (2011) is based on the shape and use of a nautical astrolabe. "The needle points to the sun, the sun passes through a small hole in small squares attached to the top and bottom of the needle. This produced a small circle of light (against the shadow of the squares) that fell upon numbers providing the height of the sun above the horizon (solar altitude)" Patricia Seed

In April of 1500 the Portuguese arrived in the coast of Brazil for the first time. One of the members of this expedition was Maestre Joao or Master John, the king's physician and an astronomer. Upon arrival he performed one of the most important acts or rituals of possession and recorded it in a letter to the King. With an astrolabe he "measured the sun" and recorded the latitude of where they had landed. The Portuguese, unlike all other European powers at the time, based their claims of possession of territories on scientific discoveries that led to the development of navigational skills. They could navigate further, with more precision and were able to return again and again. In that same letter, Master John was the first one to identify the Southern Cross as the navigating reference for the Southern hemisphere.



El Arte de Navegar (The Art of Navigation), 2011  
Bienal de Mercosur, Porto Alegre 2011  
Bronze

Photo: María Teresa Ponce

25cm x 8cm, edition of 3

The following series of works is related to the theme of revolution, taking the French Revolution as an historical starting point for my explorations of the ever-present desire for constant change across the political and social spectrum.

In *Change is around the corner*, a common political slogan is etched across the first and last of a sequence of highly polished stainless steel folding panels with reflective surfaces inside and out. The panels fold in both directions and can be arranged in any fashion.



*Change is around the corner*,  
2009  
Stainless steel, rubber  
11 x 11 x 4cm each panel,  
15 panels, edition of 3



During the Reign of Terror, the period of violence that occurred for one year and two months after the onset of the French Revolution (27 June 1793 – 27 July 1794), imprisoned revolutionaries reportedly rehearsed their own executions in order to demonstrate their dignity and rectitude in death. One part of this strategy was to tie a red ribbon around the neck of the condemned prisoner in order for that individual to become accustomed to his own demise.

Cortes y Recortes refers to this custom by inviting viewers to consider themselves in the position of the condemned. The Rehearsal actualizes the moment in which the condemned prisoner places his or her head on the guillotine.

Cortes y Recortes, 2009  
Mirror, plastic  
24 x 11 x 0.4cm, edition of 3



The Rehearsal, 2009  
(in collaboration with  
Peter Snowdon)  
Video, duration 1'53'', edition of 5





The objects in *Sobre la dirección en la que sopla el viento* represent a group of weather vanes, and the work refers to the common idea of the “winds of change” in a political sense. The feathers positioned on plinths in the gallery are highly sensitive to gusts of air and the movement of viewers walking through the space.



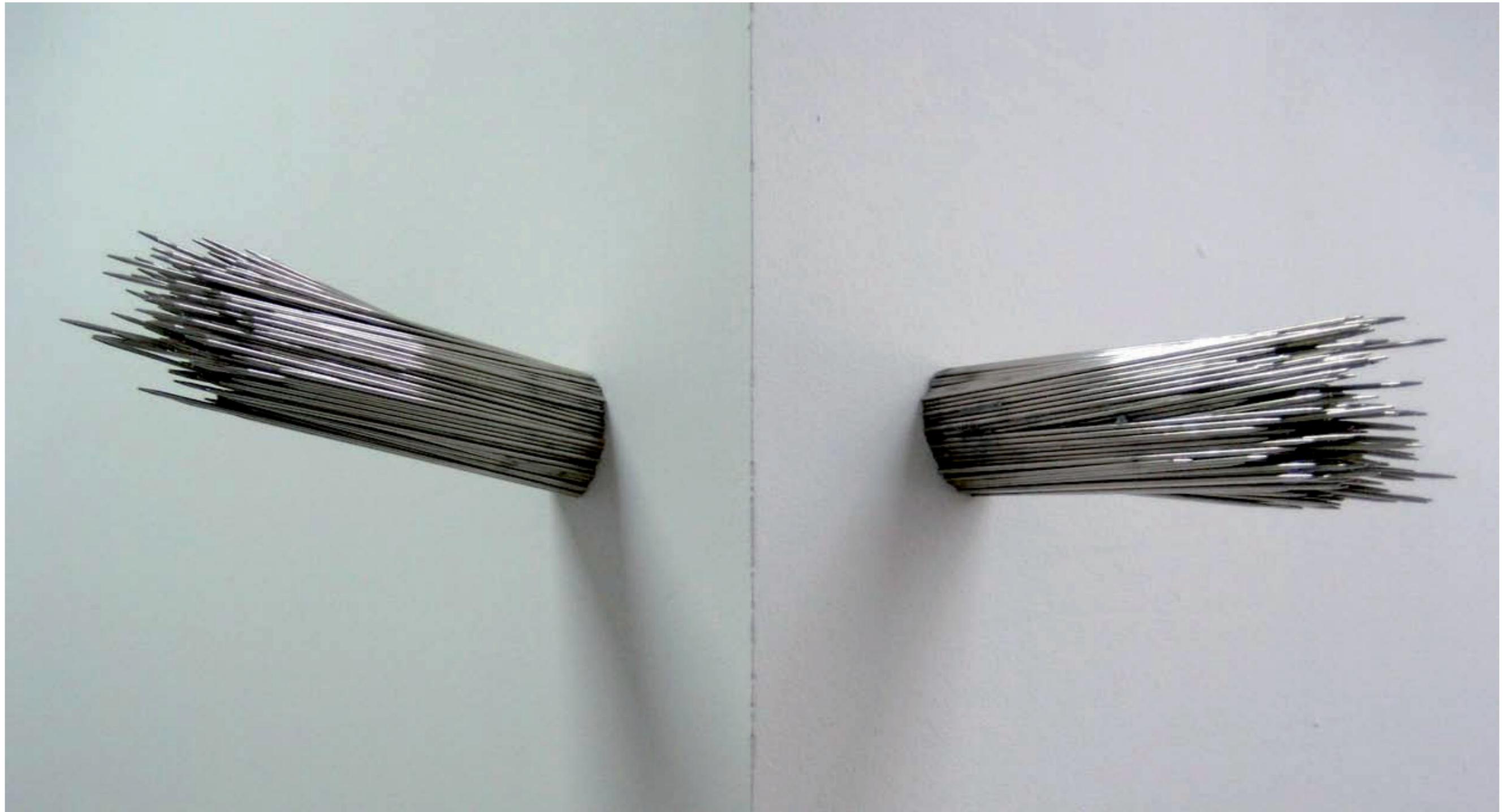
*Sobre la dirección en la que sopla el viento*, 2009  
(On the direction of the wind)  
Vane, feather  
Installation, 29 x 30cm each



During the Reign of Terror (French Revolution) that started in 1793, the market women who had been at the origin of the insurrection (The Woman's March to Versailles, 1789) were excluded from political participation and prohibited from any form of political assembly. The only place left for them was as spectators to the daily public executions at the guillotine.

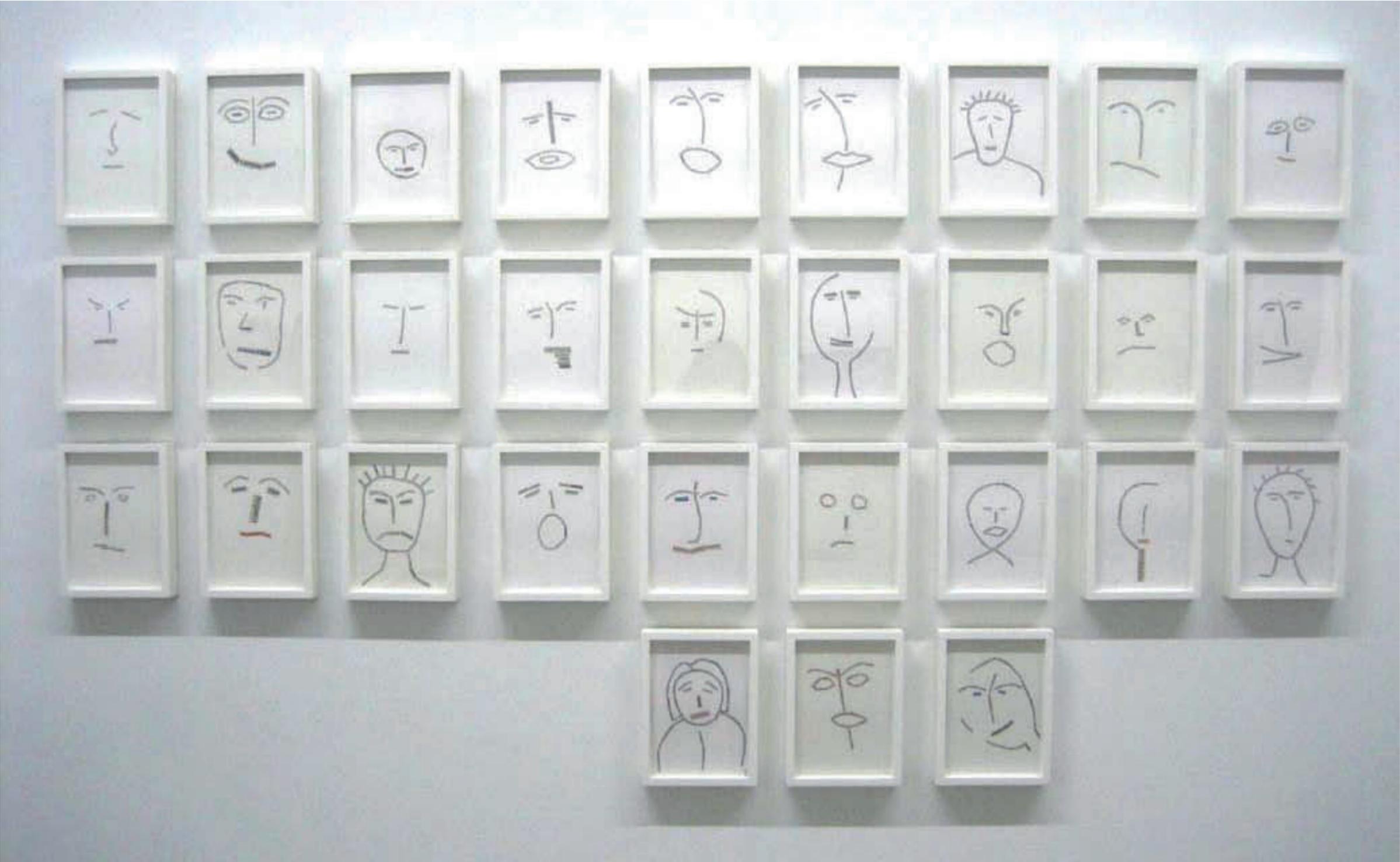
Between decapitations, the women sat knitting (hence the name) and watching as the executioner prepared the next victim. There are many stories surrounding these women, but they were first and foremost, witnesses. This piece, made out of knitting needles is placed in a corner at the same height of a security camera.

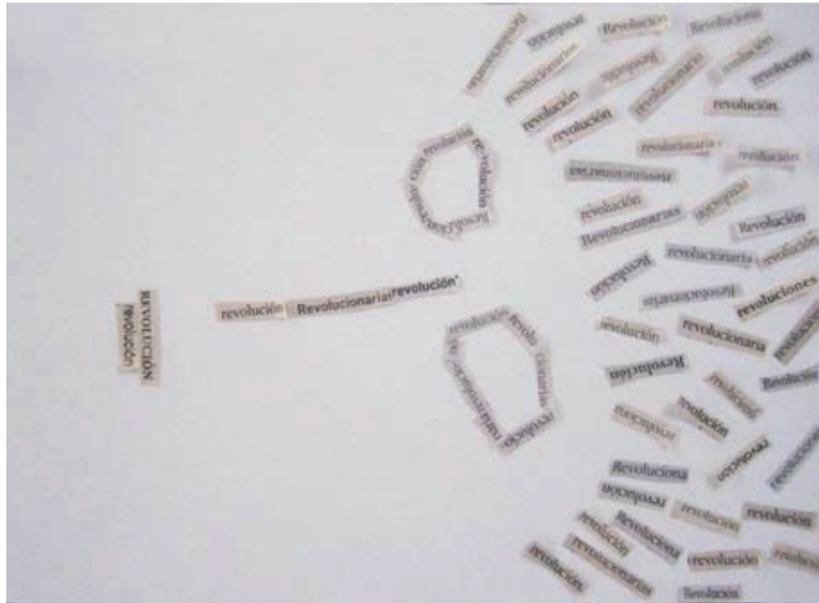
Las Tejedoras, 2010  
(‘Les Tricoteuses’ or The Knitters),  
stainless steel knitting  
needles  
40 cm long, cut in half



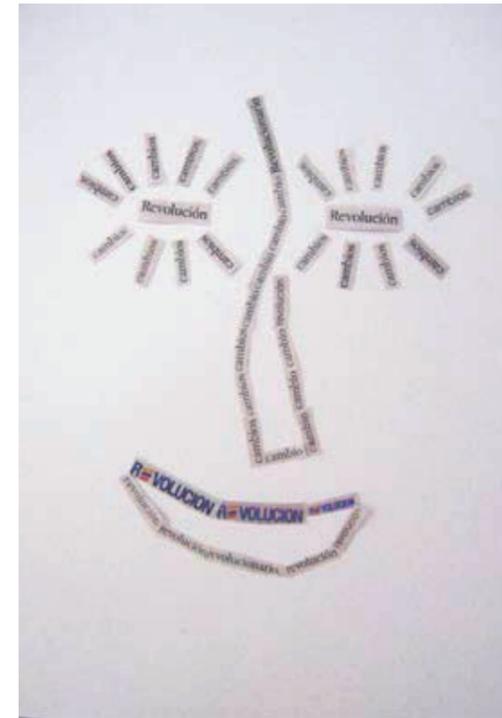
During a two week period in 2010 we looked for the word revolution and the word change and its permutations, from the four major Ecuadorian newspapers. We found 329 revolutions and 743 changes. As a contrast during the same period, less than a 100 changes and two revolutions were found in four major British newspapers. A series of portraits were made with the ecuadorian cuttings.

Los Incorrutibles,  
2010  
(The Uncorruptibles)  
newspaper cuttings on paper  
10.5 x 14.8 cm c/u  
(unframed)  
Series of 30 plus 5  
individual collages





El Sueño Revolucionario,  
2010  
(The Revolutionary Dream)  
from the series: Los  
Incorruptibles  
newspaper cuttings on  
paper  
10.5 x 14.8cm (unframed)



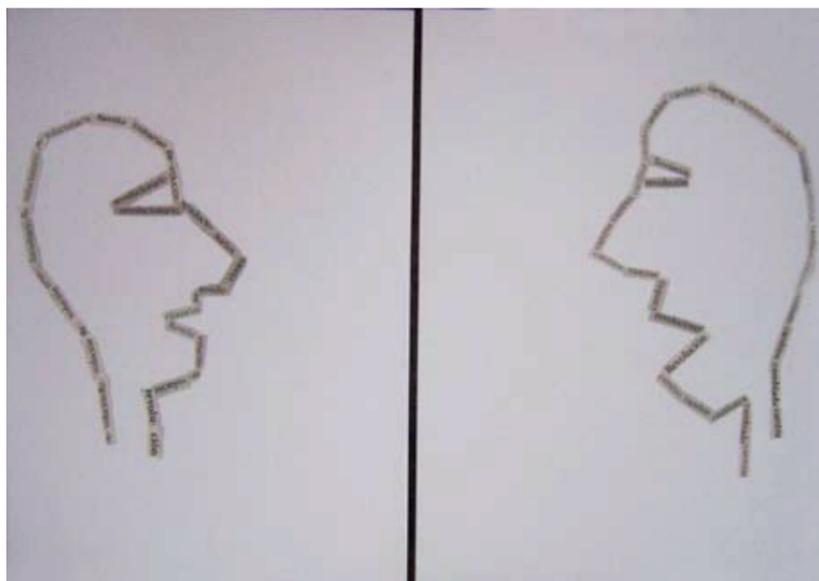
El Vanidoso Revolucionario ,  
2010  
(The Vain Revolutionary)  
from the series: Los  
Incorruptibles  
newspaper cuttings on paper  
10.5 x 14.8 cm (unframed)



Vientos de Cambio, 2010  
(Winds of Change)  
from the series: Los  
Incorruptibles  
newspaper cuttings on  
paper  
10.5 x 14.8cm (unframed)



Mito Falaz, 2010  
(Fallacious Myth)  
from the series: Los  
Incorruptibles  
newspaper cuttings on paper  
10.5 x 14.8cm (unframed)



La Oposición, 2010  
(The Opposition)  
from the series: Los  
Incorruptibles  
newspaper cuttings on  
paper  
10.5 x 14.8cm (unframed)

The title *Being born in a stable does not make you a horse* is a quotation often attributed to the Duke of Wellington, commenting on his uncertain status as an Irish-born subject leading the British army into battle. In the context of its first showing in the eponymous solo exhibition in Costa Rica, it references the will of the people of

a province that chose to annex itself to Costa Rica from Nicaragua. The work is linked to my ongoing exploration of the subject of territories and geography in relation to ideas of belonging and not belonging, identity and self-representation, and the complexities of the socio-political landscape.

*Being born in a stable does not make you a horse*, 2008  
Bronze, adjustable mirrors  
12 x 10 x 8 cm each horse



The text-piece *It is not as bad as it looks, it is not as bad as it looks, it is not as bad as it looks* acts as a kind of invocation – a spell to ward against an uncertain future. The strips of text can be installed in any position.

*It is not as bad as it looks,  
It is not as bad as it looks,  
It is not as bad as it looks,*  
2008  
Rubber  
215cm long each phrase



*Did anybody know the way?* was produced during the height of the financial crisis. The bronze staffs topped by lamb's heads suggest an abandoned or temporarily stalled pilgrimage, or a collection of sacrificial lambs.

*Did anybody know the way?,*  
2008  
Bronze  
90cm long each rod



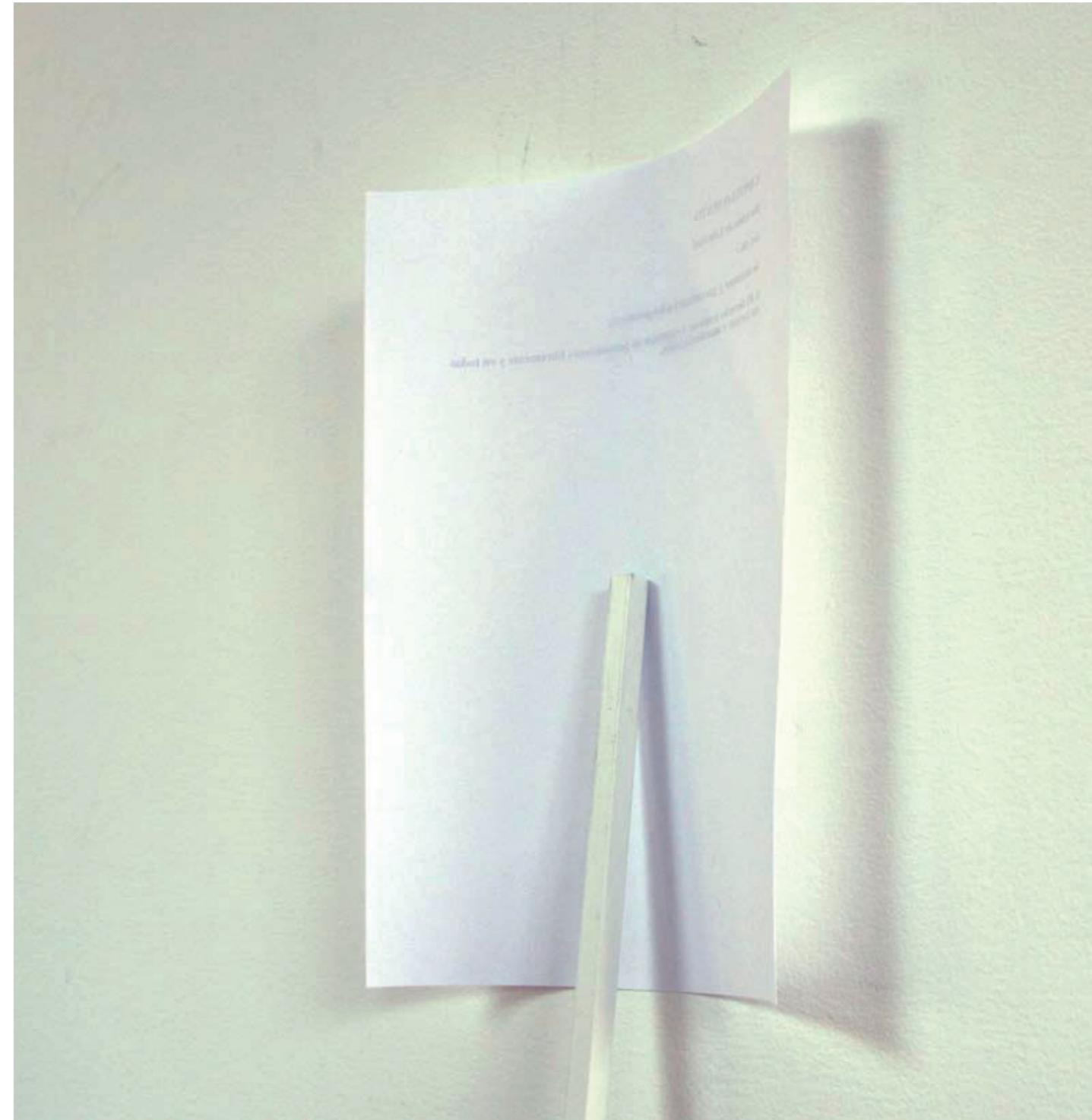
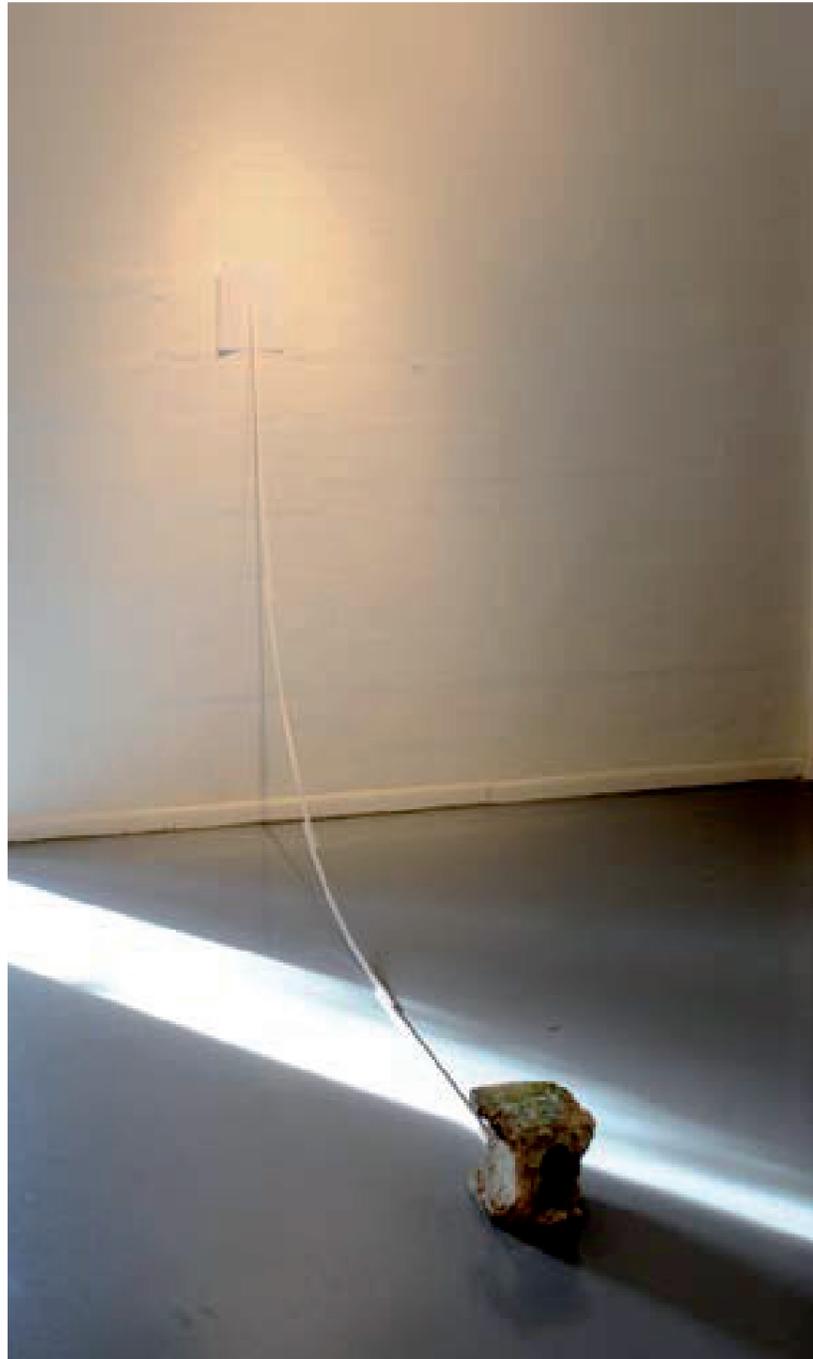
Aquí se hace lo que digo yo, 2008  
(Here you do as I say)  
Stone  
6 x 65 x 3cm , edition of 3

The David Roberts Collection, UK  
Pierre Huber Collection,  
Switzerland  
Vanessa Arelle de Peeters, UK



*De cómo se sostienen las cosas*  
(*On how things are held together*)  
is a sheet of A4 paper with printed text from article 6.6.6 of the new Ecuadorian constitution, which relates to the right of free speech. In the installation shown, the paper – text-side down – was held against the wall by means of flimsy plastic rods linked together and weighted down by a piece of rubble. The piece was particularly unstable so that it collapsed easily when disturbed by passing viewers who were then often impelled to pick up the component parts and potentially read the obscured text. This performative aspect of the piece is designed to iterate the fragility of free speech – a right we often only become aware of when it is denied.

*De cómo se sostienen las cosas*, 2008  
(*On how things are held together*)  
A4 printed paper, plastic rods, a piece of a demolished house  
Variable dimensions



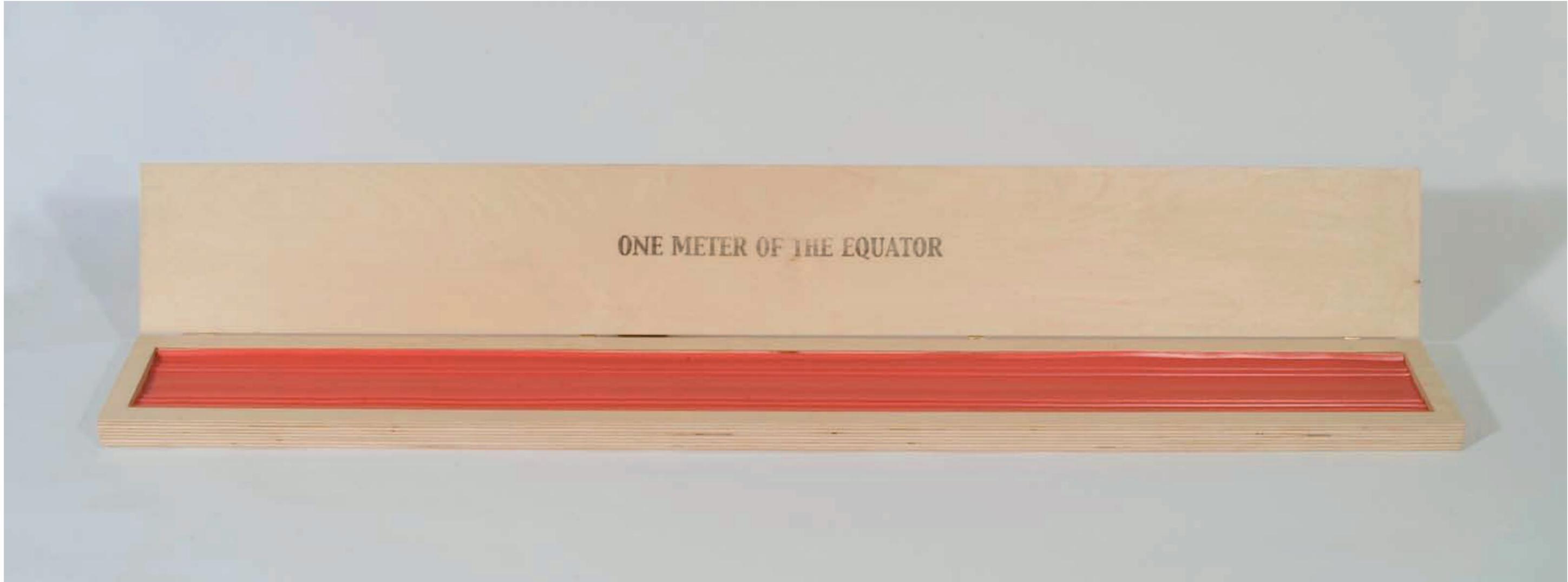
*The Acta de canje "Letter of Exchange"* referred to in this work is the legally binding bilateral agreement between Costa Rica and Nicaragua relating to the description and use of the San Juan river, which lies on the border of the two countries. While the territory of the river belongs to Nicaragua, Costa Rica has been granted certain rights of use. The parts of the document that refer to the physical description of the border and the Letter of Exchange itself have been finely cut, and the severed, entangled phrases are held in suspension between two sets of tweezers.



Acta de Canje,  
2008  
(Letter of exchange)  
Third arms, paper  
25 x 62 x 10cm aprox.

Colección TEOR/ética,  
Costa Rica

One Meter of the Equator, 2007  
Pvc, wooden box  
4 x 104 x 14 cm, edition of  
40.076.000



*Hago mío este Territorio* shows a knife stabbed into a wall. The blade is engraved with the text "Hago mío este Territorio," or "I declare this territory mine," which is revealed by a reflection on the wall cast by a spotlight. This work and *El Requerimiento* stem from historical research into the rituals of possession connected to the conquest of the Americas.

*Hago mío este Territorio*, 2007  
(I make this territory mine)  
Installation for the Venice Biennale 2007  
21.5cm length of knife, edition of 3+ exhibition copy  
The David Roberts Collection, UK  
Tiqui Atencio Collection, UK



El Requerimiento,  
2007  
(The Requirement)  
Sound Installation for  
Venice Biennale 2007  
Duration 5' 40'

When *Hago mío este Territorio* was first shown at the Latin American Pavilion, Venice Biennale 2007, it was accompanied by *El Requerimiento (The Requirement)*, a sound piece comprising a reading in Spanish, played at random intervals, of "El Requerimiento" a declaration read in Spanish or Latin by the Spanish captains of conquest to the American natives as a means to legitimize and assert their ownership and sovereignty over the Americas. The text is not only the theological and legal reasoning behind colonization and conquest, but is also a declaration of war, a threat and a waiver of responsibility of the consequences of such wars. This strategy of conquest is based on the Arab conquest of the Iberian Peninsula one century before. This is an English translation of the Spanish original.

The Requirement  
(Document written in 1513 by jurist Palacios Rubios, of the Council of Castille):

On the part of the King, Don Fernando, and of Doña Juana, his daughter, Queen of Castille and León, subduers of the barbarous nations, we their servants notify and make known to you, as best we can, that the Lord our God, Living and Eternal, created the Heaven and the Earth, and one man and one woman, of whom you and we, all the men of the world at the time, were and are descendants, and all those who came after and before us. But, on account of the multitude which has sprung from this man and woman in the five thousand years since the world was created, it was necessary that some men should go one way and some another, and that they should be divided into many kingdoms and provinces, for in one alone they could not be sustained.

Of all these nations God our Lord gave charge to one man, called St. Peter, that he should be Lord and Superior of all the men in the world, that all should obey him, and that he should be the head of the whole human race, wherever men should live, and under whatever law, sect, or belief they should be; and he gave him the world for his kingdom and jurisdiction.

And he commanded him to place his seat in Rome, as the spot most fitting to rule the world from; but also he permitted him to have his seat in any other part of the world, and to judge and govern all Christians, Moors, Jews, Gentiles, and all other sects. This man was called Pope, as if to say, Admirable Great Father and Governor of men. The men who lived in that time obeyed that St. Peter, and took him for Lord, King, and Superior of the universe; so also they have regarded the others who after him have been elected to the pontificate, and so has it been continued even till now, and will continue till the end of the world.

One of these Pontiffs, who succeeded that St. Peter, as Lord of the world, in the dignity and seat which I have before mentioned, made donation of these isles and Tierra-firme to the aforesaid King and Queen and to their successors, our lords, with all that there are in these territories, as is contained in certain writings which passed upon the subject as aforesaid, which you can see if you wish.

So their Highnesses are kings and lords of these islands and land of Tierra-firme by virtue of this donation: and some islands, and indeed almost all those to whom this has been notified, have received and served their Highnesses, as lords and kings, in the way that subjects ought to do, with good will, without any resistance, immediately, without delay, when they were informed of the aforesaid facts. And also they received and obeyed the priests whom their Highnesses sent to preach to them and to teach them our Holy Faith; and all

these, of their own free will, without any reward or condition, have become Christians, and are so, and their Highnesses have joyfully and benignantly received them, and also have commanded them to be treated as their subjects and vassals; and you too are held and obliged to do the same. Wherefore, as best we can, we ask and require you that you consider what we have said to you, and that you take the time that shall be necessary to understand and deliberate upon it, and that you acknowledge the Church as the Ruler and Superior of the whole world, and the high priest called Pope, and in his name the King and Queen Doña Juana our lords, in his place, as superiors and lords and kings of these islands and this Tierra-firme by virtue of the said donation, and that you consent and give place that these religious fathers should declare and preach to you the aforesaid.

If you do so, you will do well, and that which you are obliged to do to their Highnesses, and we in their name shall receive you in all love and charity, and shall leave you, your wives, and your children, and your lands, free without servitude, that you may do with them and with yourselves freely that which you like and think best, and they shall not compel you to turn Christians, unless you yourselves, when informed of the truth, should wish to be converted to our Holy Catholic Faith, as almost all the inhabitants of the rest of the islands have done. And, besides this, their Highnesses award you many privileges and exemptions and will grant you many benefits. But, if you do not do this, and maliciously make delay in it, I certify to you that, with the help of God, we shall powerfully enter into your country, and shall make war against you in all ways and manners that we can, and shall subject you to the yoke and obedience of the Church and of their Highnesses; we shall take you and your wives and your children, and shall make slaves of them, and as such shall sell and dispose of them as their Highnesses may command; and we shall take away your goods, and shall do you all the mischief and damage that we can, as to vassals who do not obey, and refuse to receive their lord, and resist and contradict him; and we protest that the deaths and losses which shall accrue from this are your fault, and not that of their Highnesses, or ours, nor of these cavaliers who come with us. And that we have said this to you and made this Requisition, we request the notary here present to give us his testimony in writing, and we ask the rest who are present that they should be witnesses of this Requisition.

*Territorio*, Traditional game played in Ecuador. Can be played by one or more players. The objective is to win the whole territory from your adversaries. The territory is a rectangle drawn with a knife on the ground, divided in equal parts according to the number of players. The players conquer territory by throwing the knife in turns into their adversaries' territory until one player has conquered all the territory.



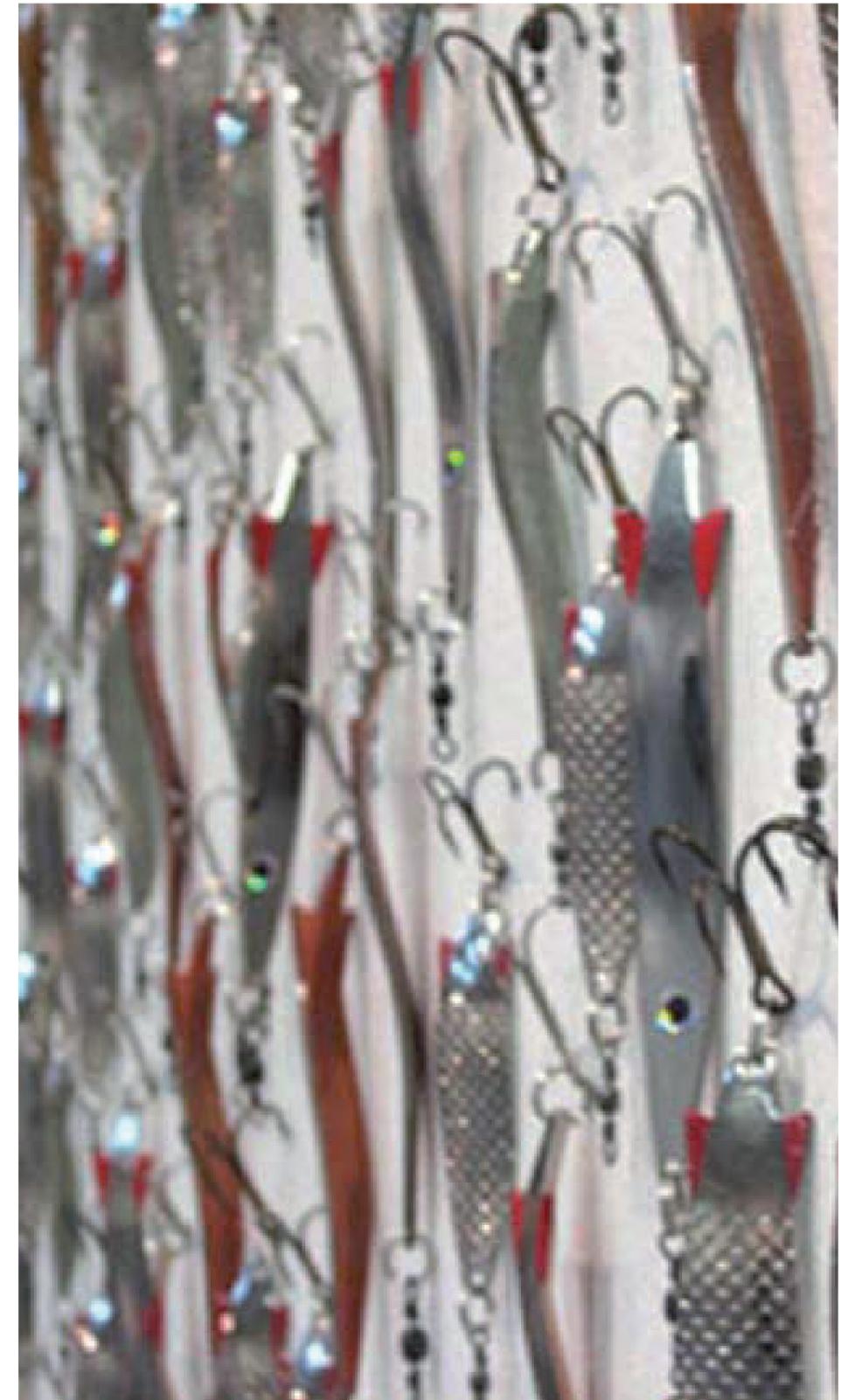
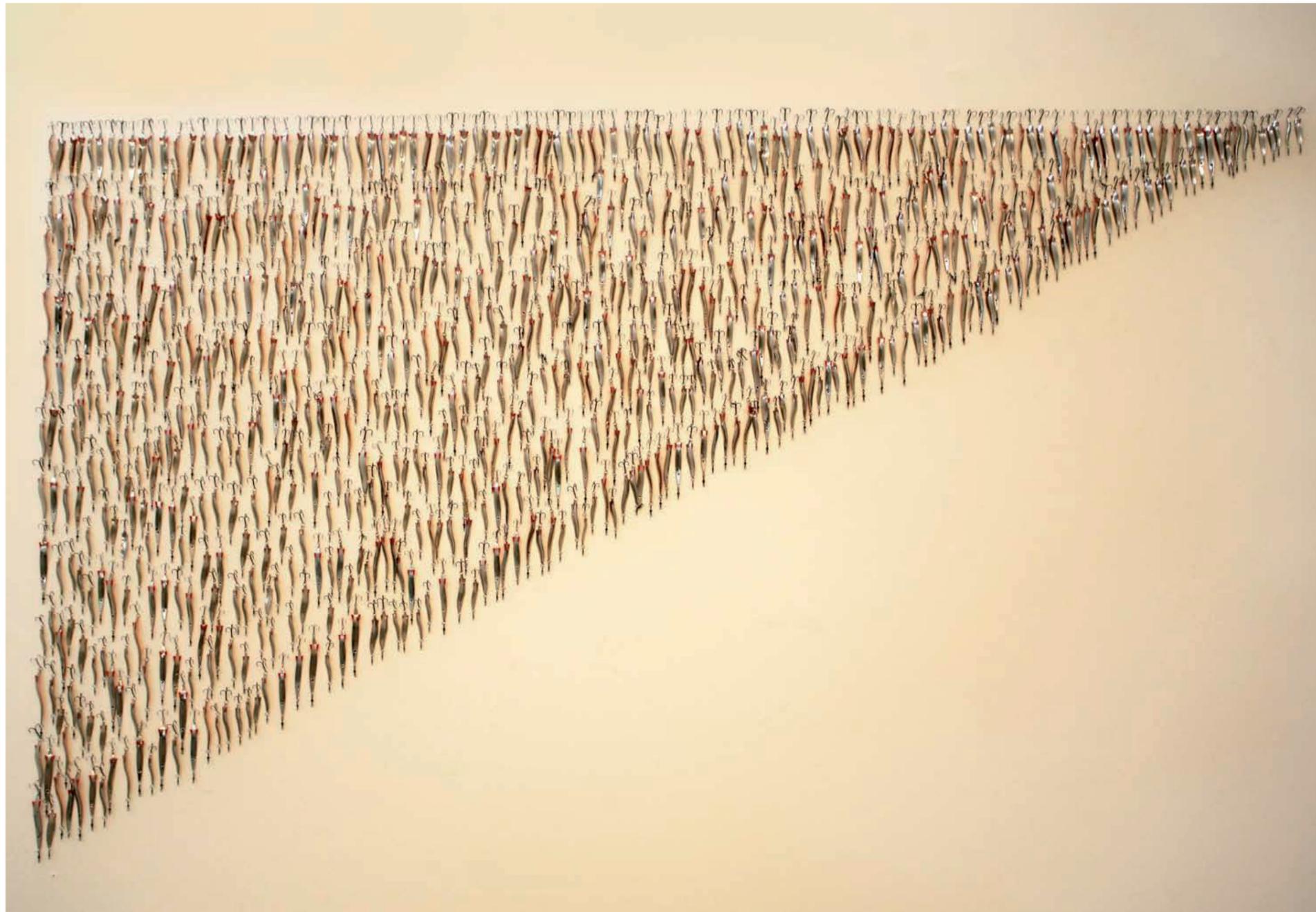
*Territorio, el juego,*  
2008  
(Territory, the game)  
Video, duration 7'18''

Zaun, 2006  
(Fence)  
Plexiglas  
Variable dimensions  
Private collection USA



*Punto Concordia* (Concord point) refers to a disputed triangle of sea lying between Chile and Peru. "Punto Concordia" is the name of the point on the map where the borderline between the two countries falls into the sea and is thus the focal point of the conflict.

*Punto Concordia*, 2006  
Hooks, lures  
Variable dimensions



Tiwintza was the name of a stronghold in a disputed zone between Ecuador and Peru. When Ecuador won this territory in 1995, Peru claimed that Ecuador had conquered the "wrong" Tiwintza, and that the real one lay elsewhere. In 1998 both countries decided to allow Argentina, Brazil, Chile and the United States to determine where the border should go. The line chosen was the

Peruvian version of the border. As a consolation, Ecuador was given a one-kilometre square of land deep within the Peruvian jungle called "Tiwintza". The patch of jungle is non-sovereign private property accessible only by military helicopter. *Tiwintza Mon Amour* is a 1:1000 scale model of this token territory placed on a transparent surface on wheels.

*Tiwintza Mon Amour*,  
2005

Mixed media  
100 x 100 x 30cm

Patricia Phelps de  
Cisneros Collection, USA





Working/ Not Working,  
2009  
Developed by Manuela  
Ribadeneira for Artes No  
Decorativas  
Plastic, metal chain,  
wooden box, edition on  
demand  
7.4cm diameter

Popular saying that refers to the fact that words that are said and stones that are thrown cannot be taken back. A big glass panel and a sea of rocks each holding an instruction on how to throw a rock appeared on a Saturday morning on this empty square only a few blocks from the presidential palace. After some wait a man threw the first rock to the glass pane. In a festive environment one by one people threw a stone until the glass fell.

Piedra y Palabra suelta no tienen vuelta, 2006  
For Artes No Decorativas  
(Stones and words cannot be taken back)  
Action

Commission for  
Architecture Biennale Quito





*Traslado*, For Traslado Artes No Decorativas' moved' the equatorial line from its home outside Quito to the Casa de la Cultura Ecuatoriana in Quito. The action was staged as an official visit that was widely advertised on local radio and press, and was commemorated by an official unveiling of a plaque celebrating the visit. A scale model of the Monumento a la Mitad del Mundo (Monument of the Centre of the World) was erected in front of the Casa de la Cultura and a portable version of the equatorial line extended to the park opposite the building. Visitors were able to purchase "official" photos of themselves straddling the line thus symbolically standing in the northern and southern hemispheres.

The original monument was erected to commemorate the 18th century French expedition that came to what now is Ecuador to measure the length of one degree of the earth's meridian. The metric system derives from this measurement. Amongst other souvenirs, individual meters of the equatorial line were sold.



*Traslado*, 2005  
For Traslado Artes  
No Decorativas  
(Relocation)  
Action



