



ALWAYS THE HORIZON

FELIPE ARTURO | LEYLA CÁRDENAS | ELENA DAMIANI | MILER LAGOS | SARA RAMO

The horizon is a perceptual phenomenon whose presence only exists through the gaze. It occurs in an intangible space, in an ever-changing, unattainable limit. For this reason, this dynamic space becomes a symbol of consciousness; a metaphor for the threshold of the visible, the comprehensible, and of possibility.

The group exhibition curated by Iciar Sagarminaga, intends to expand the notion of the contemporary landscape. Its contemplation is the axis linking the work of the five guest artists: Felipe Arturo, Leyla Cárdenas, Elena Damiani, Miler Lagos and Sara Ramo. Through various media—sculpture, site-specific installation, photography, collage, video—the show offers an experience in the space that addresses a broader view of the landscape. By changing the framework through which urban, wild, archaeological, domestic and agricultural territories are considered, the experience of place and time also shift. Perceptions of the environment, the intimate space and present-continuous expand.

The investigations and works present in *Always the horizon* explore the heritage of landscape in the 21st century. Despite many differences among them, the works share a plastic and conceptual sensibility that alternates between abstract euphemism, the reconstructed image, and the allegorical figure.

The installation *Olvidando la persistencia* (Forgetting persistence) by Felipe Arturo proposes to construct a geometric pattern on the floor created from raw materials, and relies on the action of visitors to walk on it, breaking it down. This intervention reflects on the instability of monoculture systems and the consequences of their implementation, firmly driven by a globalized economy of the postcolonial era in which we live.

Alternately, the work of Leyla Cárdenas tries to capture the notion of space and time from an archaeological perspective. The artist uses building materials to create a minimalist and ethereal ruin. In this way, she proposes a metaphorical paradox that binds the future with the past and creates the mystery of whether what we see is a skeleton for a building under construction or a fragment of a collapsed structure.

The works in the show by both Elena Damiani and Sara Ramo oscillate between the found, the constructed, the factual, the invented, the material and immaterial. *A Tropical Ending*, by Elena Damiani, embraces two simultaneous existences: the object and image. Firstly, the digital print on a rice paper suspends lightly from the ceiling generating a shadow against the wall. At the same time, the image invites us to admire a supposedly Romantic landscape yet its composition refers to an ominous occurrence. A strategy that can also be seen in her piece *Compilation No. 1*, (from *The Surface Reader* series), where an invented sierra is formed on the spines of books on a shelf. The objects are there, and they are not there; the landscape exists, and it does not.

In the collages *Parte de*, Sara Ramo cuts photographs of an empty exhibition space and constructs a new world. The white cube (interior space) seems to morph into geologic forms (exterior space). Equally paradoxical is the video *Oceano Possível* (Possible Ocean), where we see the artist from behind, naked, sitting on the floor surrounded by blue pails filled with

water, washing herself and paddling on a domesticated sea. Again, Ramo transports us from an enclosed place, this time to the waters of an imagined ocean.

Finally, the work of Miler Lagos reveals his interest in the essence of the materials that compose the current environment, as well as a reflection on the impact on nature caused by cultural production that human demand creates. In his installation *Los fragmentos del tiempo* (The fragments of time), pieces of newspapers are packed together and sculpted into shapes of tree branches, leaving us to see the fusion between material and its natural origin. At first sight, the sculptures may appear like true branches, however the intent is not to deceive but to confirm the nature of the material and its role in our daily lives.

Just as the horizon has a continuous presence and is positioned at a variably far distance, looking to the future and the past will always be just that, a projection, a reflection of dreams and memories in a permanent state of flux, always at an apparently infinite distance. The interpretations of the contemporary landscape by these artists, and their manipulations of it, open a new space to contemplate the role of human being situated between the line that separates earth from sky, within from without, the individual from the collective, and discard from desire. Therefore, without our gaze always toward the horizon, the exhibition invites us to gather our bearings and see where we have come from, how far we've gone, and where we are headed.

Felipe Arturo (Bogotá, 1979) lives and works in Lisbon. Among his international exhibitions include *Beyond the SuperSquare* at the Bronx Museum, New York (2014), The Cartagena Biennale, Colombia (2013), *Campo de Memoria* (Field of Memory) in Galerie im Ratskeller, Berlin (2013), *A Escalier d'Eau* at the Palais de Tokyo, Paris (2013), Biennial Art Naif, SESC-Piracicaba, Sao Paulo (2012), *Mientras sea posible* (While it's possible) at Casa de America, Madrid (2010) and *The Happiness of Objects* at the Sculpture Center in New York (2007).

Leyla Cárdenas (Bogotá, 1975) lives and works in Bogotá. She has participated in international exhibitions such as *Limited Visibility* at the Contemporary Art Museum Raleigh, North Carolina (2014), *Mixtape* at the Museum of Latin-American Art, Long Beach, CA (2013), LARA Foundation in NC-Art, Bogotá (2012), *Land Grab* in Apexart, New York, and at other institutions like Palais de Tokyo, Paris, Institute of Contemporary Art San Jose, CA, as well as the Bogotá Biennial (2012). She recently realized her fourth solo exhibition *El tiempo lo aguanta todo* (Time takes it all in) Casas Riegner Gallery, Bogota. This year she will be artist in residence at the Jan Van Eyck Academie, Maastricht.

Elena Damiani (Lima, 1979) lives and works between Copenhagen and Lima. Her recent solo exhibitions include *Excavations* at Solo-Projects ARCO, Madrid (2014), *All the Pieces, Back Together* at Selma Feriani Gallery, London (2013), *Le Chambre* at Elaine Levy Project, Brussels (2013), *History decomposes Into Images Not Into Narratives* at Revolver Gallery, Lima (2012). Her work has been included in international exhibitions such as the 9th Bienal do Mercosul, Porto Alegre (2013), *Cyclorama* at the Museo Tamayo City (2013), the ICI touring exhibition Project 35 Volume 2 (2012-2014) and *Spatial Acts* at The Americas Society, New York (2014).

Miler Lagos (Bogotá, 1973) lives and works in Bogotá. His solo exhibitions include *65.31N Lat Long 114.13W* at the Frost Art Museum, Miami, FL (2014), *The Great Tree of Water* at Magnan Metz Gallery, New York (2013), *The Archaeology of desire* at Enrique Guerrero Gallery, Mexico City (2012). He has participated in several international group exhibitions, including *Now-ism: Abstraction Today* in Pizzuti Collection, Columbus, OH (2014), *Unsettled Landscapes* in SITElines, Santa Fe, NM (2014), *Imaginary Homelands* at York University, Toronto, Canada (2012), *Sounds Good* at Location One, New York (2011), and the Biennial of the Americas, Denver, CO (2010).

Sara Ramo (Madrid, 1975) lives and works in Madrid and Belo Horizonte. Among her recent solo exhibitions *Desvelo y traza* at Matadero, Madrid and Centre d'Art La Panera, Lleida (2014), *Punto Ciego* (Blind Spot) at EAC Contemporary Art Space, Montevideo (2014), *Sin heroísmos, por favor* (No heroics, please) at CA2M (Centro de Arte Dos de Mayo), Móstoles,

Madrid (2012), *Penumbra, Projeto Respiração* (Penumbra, Breathing Project) at Eva Klavin Foundation, Rio de Janeiro (2012) and *Pano Fundo* (Backdrop) at Fortes Vilaça Gallery, Sao Paulo (2012). Selected group exhibitions include the 9th Bienal do Mercosul, Porto Alegre and Sharjah Biennial (2013), *Disarmed* (Disarmed) at the MAM, Sao Paulo (2011), 29th Bienal de Sao Paulo (2010) and the 53rd Venice Biennale (2009).

About the curator:

Iciar Sagarminaga (Washington DC, 1977) is an independent curator, researcher of contemporary art, and adjunct curator at the OTR Art Space. She lives and works in Madrid. Among her exhibition projects include *La Quadrature du Circle* (Squaring the Circle), Sandra Gamarra's solo exhibition at Studio Sandra Recio, Geneva (2014), *En Obras* (In the Works), at Jose de la Fuente Gallery, Santander (2013) *Sobrescrituras* (Overwritings) at the OTR Art Space, Madrid (2012), and *through the green fuse* at Civilian Art Projects, Washington DC (2009). She has collaborated in the publications *La construcción del icono* (Construction of the icon), solo exhibition of Marlon de Azambuja (2011), and *Pesos y Medidas* (Weights and Measures), solo exhibition of Jac Leirner (2014) at the CAAM (Centro Atlántico de Arte Moderno), Gran Canaria.

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Max Estrella Gallery. Santo Tomé, 6 (patio). Madrid
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Mon-Fri: 10:00-14:00 & 16:30-20:30; Sat: 11:00-14:00
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