

# *The Middle Line*

23 Feb - 3 Mar

Etel Adnan  
Ana Arcas  
Josh Begley  
Daniel Gustav Cramer  
Dare Dovidjenko  
Olafur Eliasson



LiMac / Madrid / 2017

Sandra Gamarra  
Geert Goiris  
Vanja Pagar  
João Queiroz  
Sean Snyder

LiMac Group Exhibition

Press release – For immediate release

Title: ***The Middle Line***

Inauguration: Friday, February 24<sup>th</sup> 2017 / 10:30 – 20:00h.

Closing: Friday, March 3<sup>rd</sup>, 2017 / 19:00 – 22:00h.

Artists:

**Etel Adnan** (Lebanon, 1925)

**Ana Arcas** (Spain, 1983)

**Josh Begley** (United States, 1984)

**Daniel Gustav Cramer** (Germany, 1975)

**Dare Dovidjenko** (Croatia, 1949)

**Olafur Eliasson** (Denmark, 1967)

**Sandra Gamarra** (Peru, 1972)

**Geert Goiris** (Belgium, 1971)

**Vanja Pagar** (Croatia, 1969)

**João Queiroz** (Portugal, 1957)

**Sean Snyder** (United States, 1972)

Curator:

**Antoine Henry Jonquères** (France, 1982)

Opening hours:

Sat-Sun: 11:00 – 18:00 h.

Mon-Fri: 16:00 – 19:00 h.

Or by appointment: (34) 687 70 1968

Entrance is free

Address: Calle Orellana, 4, patio interior, Madrid, 28004, España

Metro: Alonso Martínez / Colón / Chueca / Tribunal

Web site: <http://www.li-mac.org>

Contact: [info@li-mac.org](mailto:info@li-mac.org)

Facebook: <https://www.facebook.com/pages/LiMAC-Museo-de-Arte-Contemporaneo-de-Lima/337487286370134>

Instagram: [https://www.instagram.com/canelo\\_limac/](https://www.instagram.com/canelo_limac/)

Dropbox link for high resolution images:

<https://www.dropbox.com/sh/6whcl4pzf9tgam9/AAB-UzixO7Im2puY6UTlgh1Ca?dl=0>

## ***The Middle Line***

For its eighth exhibition in Madrid, LiMac brings together the works of 11 artists around the notion of the horizon that we have inherited from western landscape painting.

The naturalization of this genre extended concepts that have determined our relationship with our environment. To this day, landscapes still serve as a mean to understand the “outside” that, as they bring us closer, also create a distance.

Through this line, depth and proximity are juxtaposed. The outer world is reduced and fragmented into planes, with its own logics and priorities. During the centuries of colonization, the paintings of exotic landscapes served as a tool of symbolic territorial conquest that, in parallel with the European rural exodus to the cities and the subsequent expropriation of the lands in the hands in power, displaced human beings from its ancestral environment. The landscape is always broad and inhabited, open and ready to be organized by the western man. Today, the ecological disasters and territorial tensions are a symptom of how we relate to the place we inhabit.

The horizon orders top and bottom, the sky and the earth, emptiness and fullness. It appears as a line that surrounds sight and places each element. Nonetheless, the horizon only exists in the gaze; it is an illusion that, just like borders, conditions the territory. Similar to a frame that contains a painting, the horizon organizes the “natural disorder” continuously and permanently.

*The Middle Line*, presents five paintings from the *Relations* series, where **Vanja Pagar** (Croatia, 1969) stripes down the essence of landscapes by juxtaposing two color planes in a rectangular format so to represent the horizon of the sea at different times of the day. In a direct dialogue with the color studies of the impressionists and Josef Albers, the artist creates parallels with the minimalism of Blinky Palermo.

The work of the acclaimed artist and poet **Etel Adnan** (Lebanon, 1925) links abstraction and figuration within the landscape. In a painting of the Tamalpais Mountain in San Francisco, that Adnan painted numerous times, as Cézanne painted Mount Saint Victoire, the use of vibrant colors are reminiscent of naive art landscapes, and, like Adnan, celebrate life and nature as a whole.

As we observe two miniature paintings of **Ana Arcas** (Spain, 1983), the reduction of nature becomes tangible. In her work *Peter Doing in Lima*, Arcas captures the immensity of the sea with a horizon blurred by mist and a minimal brushstroke that situates a boat in the middle of the Pacific. In *Let the Color of the Sea not Know What does the One of the Sky* the fog of the Peruvian coast calibrates the elements of the landscape in a similar tone.

The brushstrokes of the recent encaustic paintings by **João Queiroz** (Portugal, 1957) generate a circular space. In this work, the profile of the earth and the sky are bathed in a halo of light. The movement of the painting delineates the changing relief of the horizon.

In the diptych *How is it?*, the Peruvian resident **Dare Dovidjenko** (Croatia, 1949) questions how to look at the Pachacamac ruins in the sandy terrain of Lima’s coast. Each painting represents the same scene but one of them has been hung upside down. In this inversion of the horizon, humor serves as a key to dissolve conventions and show the surreal side of the landscape.

The desert photographed by **Daniel Gustav Cramer** (Germany, 1975) in the large format work *Untitled (Sands) III* captures the vibrations of the wind and the earth as a multitude of lines form a parallel and wavy rhythm. The point of view does not allow to distinguish the horizon but the lines create an optic game that seems infinite. In another work by the artist, a photographic diptych from his *Tales* series, that combines scenes of travels, sometimes just separated by seconds, a relation establishes itself with the fragment and the continuity of a possible narrative of landscape.

The tension between the horizon and its representation manifests itself in *The Landscapes' Frame* where **Sandra Gamarra** (Peru, 1972) appropriates several classic landscapes to paint them in one same plane. Different lines of horizon intersect and empty the original content of each work to become the frames of themselves. Through this illusion, Gamarra questions the format and the structure of landscapes.

Capturing an explosion on an apparently quiet lake, the photography *Blast#6* by **Geert Goiris** (Belgium, 1971) interrupts the supposed neutrality of traditional landscape. At this moment, a diffused horizon appears determined by the presence of man.

**Sean Snyder's** (United States, 1972) video work *Tableau Bateau* (literally *Boat Painting*) made from fragments of sea storms found on the internet that took place at the beginning of the twentieth century until recent years is reproduced on a hacked mobile phone. The liquidity of these maritime scenes relate with the mobility of the image and its format. The storms become the metaphor of the technological changes as well as a symptom of the coming environmental crisis that shows an intangible horizon in permanent undulation.

The horizon changes radically in **Josh Begley's** (United States, 1984) video work as it uses a satellites' point of view. His film *Best of Luck With the Wall* travels in 6 hypnotic minutes the entire extension of the Mexican and United States border. The artist stitched more than 220.000 images from Google Maps in which the borders' is read as a socio-political horizon. *Best of Luck...* was produced by the journalist Laura Poitras (author of the documentary *Citizen Four* about Edward Snowden) and Andy Moor, from the seminal anarchist post-punk band *The Ex*, composed its soundtrack.

Another change of perspective is observed in the photogravure *Cartographic Series III* by **Olafur Eliasson** (Denmark, 1967) made from high definition satellite photography that the artist bought from the NASA. It shows how our way to see and understand the world and our horizon is mediated and determined by technological advances.

In this journey through deserts, seas, forests and skies we can see the horizon transform itself from a determined and rational state to another one that is multiple and ambivalent. The middle line falls apart, ripples and regenerates. It is not the line that organizes the world, but one that alters the assumed world.

Antoine Henry Jonquères



**Etel Adnan** (Lebanon, 1925)

*Untitled*, 2014, oil on canvas, 32 x 41 cm.

(Private collection, Madrid)



**Ana Arcas** (Spain, 1983)

*Peter Doig in Lima*, 2012, oil on canvas, 3,7 x 6 cm.

(Private collection, Madrid)



**Ana Arcas** (Spain, 1983)

*Que el color del mar no sepa lo que hace el del cielo*, 2011, oil on canvas, 5 x 8 cm.

(Private collection, Madrid)



**Josh Begley** (United States, 1984)

*Best of luck with the wall*, 2016, HD Video, 6:41 min.

(Courtesy of the artist)





**Daniel Gustav Cramer** (Germany, 1975)

*Untitled (Sands) III*, 2014, C-print, 165 × 120 cm.

(Courtesy of the artist and Vera Cortês gallery, Lisbon)



**Daniel Gustav Cramer** (Germany, 1975)

*Tales (Nervi, Italy, October 2014)* 2016, 2 framed C-prints, each 25 x 20.5 cm.

(Courtesy of the artist and Vera Cortês gallery, Lisbon)



**Dare Dovidjenko** (Croatia, 1949)

*¿Cómo es?*, 2016, oil on canvas, 40 x 60 cm each. (diptych)

(Courtesy of the artist)



**Olafur Eliasson** (Denmark, 1967)

*Cartographic Serie III*, 2004, photogravure on paper, 46 x 46 cm, edition of 16.

(Private collection, Madrid)



**Sandra Gamarra** (Peru, 1972)

*The Landscapes' Frame*, 2015, oil on canvas, 82 x 132 cm.

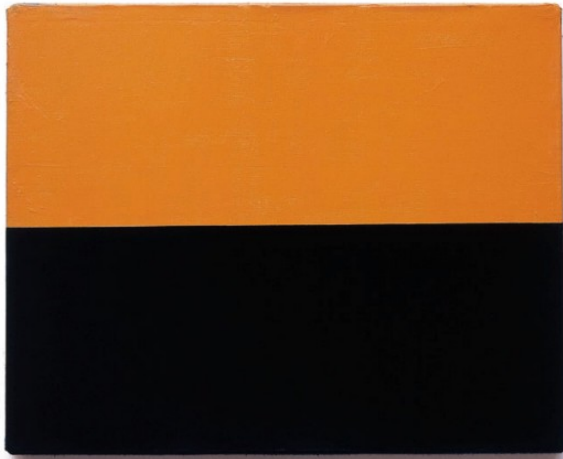
(Courtesy of the artist)



**Geert Goiris** (Belgium, 1971)

*Blast #6*, 2001, lambda print, 100 x 130 cm, edition of 5

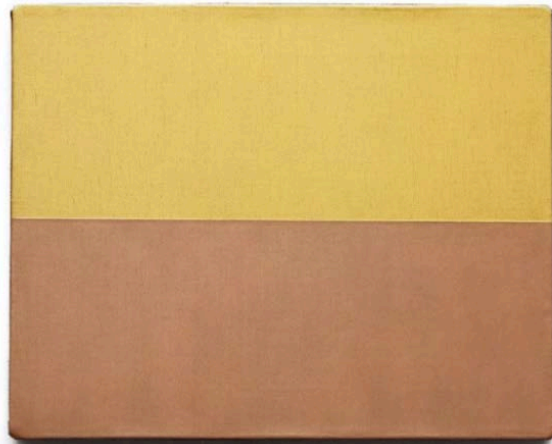
(Courtesy of the artist and Art: Concept gallery, Paris)



**Vanja Pagar** (Croatia, 1969)

*Relations I & III*, 1999, oil on canvas, 33 x 41 cm.

(Courtesy of the artist)



**Vanja Pagar** (Croatia, 1969)

*Relations VIII & X*, 1999, oil on canvas, 33 x 41 cm.

(Courtesy of the artist)





**João Queiroz** (Portugal, 1957)

*Untitled*, 2015, encaustic painting on wood, 73,5 x 92 cm.

(Courtesy of the artist and Vera Cortês gallery, Lisbon)



**Sean Snyder** (United States, 1972)

*Tableau Bateau*, 2015-2016, Random loop played on hacked Sony XPERIA Ultra, duration variable.  
Installed on RAL 9003 PVC structure

(Courtesy of the artist and Chantal Crousel gallery, Paris)

### About LiMac:

LiMac is an artistic project created by Sandra Gamarra in 2002. Due to the lack of contemporary art museum in Lima during those years, Gamarra generated a fictitious museum project. Since the year 2011, the artist opens her studio in Madrid to transform it in the LiMac headquarters and organize individual and group exhibitions.

LiMac acts as a museum in movement that operates in different locations where its base of operations is, in each case, the city that house it. It presents itself as a museum of projects and, at the same time, as a museum project. Its purpose is, precisely, to project. The museum proposes to exhibit relationship between objects rather than the objects themselves.

It does not wish to be a different museum; it just wants to be recognized as a museum. When imagining LiMac one should conceive a museum just like any other. Its characteristics are the same: it has a representative image, a collection, a catalogue, a website. It is not, then, a sort of ideal museum. Far from being a so-called imaginary museum or personal museum, this museum wishes to be the reflection of what a contemporary art museum would be in Lima, with all its aspirations and defects.

It presents itself as a real museum through the different ways in which real museums reach Lima; in other words, through *souvenirs*, catalogues and printed material. A fake museum or a faked museum, the *souvenirs* and the catalogues produced by LiMac give rise to false future memories, false future visits. Both objects and memories; those of LiMac are projected, ironically, in two directions: they arrive from a non-existent past experience and, given that their present is constantly under construction, they are directed toward a future experience of unattainable concretion.

Selected exhibitions produced by LiMac:

2016

**Christian Bagnat** (Solo exhibition)

***Troika, Hospital Mamá.***

@ LiMac / Madrid 26.02 – 4.03

2015

**Soft Modernity** (Group exhibition)

Luciano Figueiredo, Mauro Piva, Sandra Gamarra

@ Galería Leme, Art Basel, Miami Beach. 02.12 – 08.12

**Your Lazy Eye** (Group exhibition)

Ana Jotta / Andreas Slominski / Bernadette Corporation / Adriana Lara / Gabriel Acevedo Velarde / Judith Hopf

Heimo Zobernig / Sturtevant / Emily Jacir / Amilcar Llontop

@ LiMac / Madrid, 27.02 – 06.03

**Grafización: Sketches, Maps and Scores: Graphic representations for interpretation.** (Group exhibition)

Rocío Areán / Christian Bagnat / Luis Camnitzer / Jef Chippewa / Sandra Gamarra / Carlos Garaicoa / Carmela García /

Jimena Kato / Adriana Lara / Rogelio López Cuenca / Fernando Millán / Levi Orta / Víctor Piverno / Elvira Poxon / José

Andrés Prieto / Manuel Rocha Iturbide / Tania Rubio / Sara y André / Lucía Simón / Ignacio Uriarte /

Isidoro Valcárcel Medina / Pierre Valls

Curated in collaboration with Victor Machuca.

@ Espacio Trapezio, Madrid 18.11 – 29.1

2014

**The Call of Destiny** (Group exhibition)

Dare Dovidjenko / Olafur Eliasson / Dora García / Jonathan Hernández / Eduardo Hirose / Kaoru Katayama /

Rogelio López Cuenca / Jorge Macchi / Pascale Marthine Tayou / Adrian Paci / Pratchaya Phinthong / Danh Võ

@ LiMac / Madrid, 21.02 -28.02

2013

**Elvira Poxon** (Solo exhibition)

***Percherones, Bones and Other Things that Lean Against the Night***

@ LiMac / Madrid, 19.09 -26.09

**The Fragmented Body: Dust Below the Carpet** (Group exhibition)

Gina Arizpe / Christian Bagnat / Miroslaw Balka / Berlinde De Bruyckere / Carmela García / Teresa Margolles /

Daniel Paris-Clavel / Manfred Pernice / Elvira Poxon / Santiago Sierra / Eduardo Villanes / Huang Yong Ping

@ LiMac / Madrid, 15.02 – 22.02

2012

**Rests in Press** (Group exhibition)

Ignasi Aballí / Miguel Aguirre / Ignacio Bautista / Carlos Bunga / Michel François / Carlos Garaicoa / Sandra Gamarra /

Pello Irazu / Rob Johannesma / Reynier Leyva Novo / Mark Manders / Pepe Medina / Dan Perjovschi / Tobias Putrih /

Tom Starkweather / Ezequiel Suárez / Rirkrit Tiravanija / Luuk Wilmering

@ LiMac / Madrid, 17.02 – 22. 02

Selected group exhibitions that included LiMac projects:

2016

*Caleidoscopio y Rompecabezas*, CAAM, Las Palmas, Spain.

*Museum Void*, MAC-Lima, Lima, Peru.

*Permit Yourself to Drift...*, Santa Mónica centro de Arte, Barcelona, Spain.

2015

*Unplace: Networked Art Places Between Places*, Fundação Calouste Gulbenkian, Lisboa, Portugal.

*Visita Guiada: artista, museo, espectador*, MUSAC, León, Spain.

2014

*The Marvelous Real*, Museum of Contemporary Art, Tokyo, Japan.

2012

*You are Here*, LiMac in Residence at European Capital of Culture, Guimaraes, Portugal.

*Colección: El crimen fundacional*, MUCA ROMA, Mexico D.F, Mexico.

*Setting the Scene*, Tate Modern, London, United Kingdom.

2011

*Arte al paso*, Estación Pinacoteca de Sao Paulo, Sao Paulo, Brazil.

2010

*There is Always a Cup of Sea to Sail in*, XXIX Bienal de Sao Paulo, Brazil.

*Issued*, Rendez View, Darsa Comfort, Zurich, Switzerland.

*Modelos para armar. Pensar Latinoamérica desde la colección MUSAC*, MUSAC, León, Spain.

2009

*31° Panorama da arte Brasileira*, Museo de arte Moderno, Sao Paulo, Brazil.

*Micromuseo: Lo impuro y lo contaminado III*, Trienal de Chile, Santiago de Chile, Chile.

*Lecturas transversals de la colección fundacion Marcelo Botín*, Santander, Spain.

*Die Tropics*, National gallery, Cape Town, South Africa.

2007

*From the A to the K*, Colección César Cervantes, Aldaba Arte, Mexico D.F, Mexico.

2006

*New Aquisitions*, Galería Lucía de la Puente, Lima, Peru..

*Brazilian Aquisitions*, Galería Leme, Sao Paulo, Brazil.

2005

*Andén 12: Heterónimos*, Conde Duque, Madrid, Spain.

*Emergencias*, MUSAC, Museo de Arte Contemporáneo de Castilla y León, León, Spain.

*Itinerarios*, Fundación Marcelino Botín, Santander, Spain.

2003

*Visita Guiada*, Casa de América, Madrid, Spain.

2002

*Souvenir*, Galería Wu Ediciones, Lima, Peru.

LiMac works in collections:

Fundación Botín, Santander, Spain.

Instituto Figueiredo Ferraz, Ribeirão Preto, Brazil.

MALI, Lima, Peru.

Micromuseo, Lima, Peru.

MUSAC, León, Spain.

Tate Modern, London, United Kingdom.

Various exhibition views at LiMac in Madrid:



*Rests in Press (2012)*



*The Fragmented Body (2013)*



*Elvira Poxon: Perecherones, Bones and Other... (2013)*



*The Call of Destiny (2014)*



*Your Lazy Eye (2015)*



*Christian Bagnat: Troika, Hospital, Mamá (2016)*