



Press release
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TEMPORARY EXHIBITION

C-32 SUCURSAL

LA ENE AT MALBA

Nuevo Museo Energía de Arte Contemporáneo

[New Museum Energy of Contemporary Art]

08/08 – 10/13/14

Opening: Thursday, August 7, 7 p.m.

On August Malba opens *C-32 Sucursal. La Ene en Malba*, the latest edition of the *Contemporáneo* program dedicated to current art from the country and the region. This exhibition features *La Ene*, Nuevo Museo Energía de Arte Contemporáneo, a Buenos Aires-based project geared to institutional criticism started in 2010.

For the duration of *C-32 Sucursal*, *La Ene* will move its center of operations to Malba, occupying the gallery designated for the *Contemporáneo* program, as well as the museum's façade and courtyard. *La Ene's* collection, which consists of sixteen pieces, and its archives will be on display. A series of workshops, interventions, and residency programs organized jointly by Malba and *La Ene* will take place. The show will be coordinated and curated by Gala Berger, Sofía Dourron, Marina Reyes Franco, and Santiago Villanueva.

"*La Ene's* collection took shape in response to the constant difficulties that museums face in relation to their collections, problems regarding issues like storage and conservation," explains Marina Reyes Franco, one of the founders of *La Ene* and its current director. The museum set out to work around these obstacles and to find alternatives to traditional notions of the permanent collection and of institutional holdings.

The collection revolves around works that can be stored on a hard drive and activated anywhere. "This does not mean that the collection consists solely of digital works, but rather that it focuses on works that can be adjusted to digital format for conservation," the curators explain.

In the framework of the exhibition, Sofía Olascoaga (Mexico) and Radamés "Juni" Figueroa (Puerto Rico) will develop projects as artists-in-residence. Olascoaga will further a research project entitled "Entre utopía y desencanto" [Between Utopia and Disillusionment] that deals with alternative education in Cuernavaca, Mexico. During the exhibition, she will explore strains of that research relevant to Argentina. More specifically, her intention is to share the process that *Entre utopía y desencanto*, her research on the historical experiences in Cuernavaca from 1950 to 1990, has addressed, experiences that gave rise to reflections, practices, and models for community life and social action that encompass psychoanalytic and feminist perspectives as well as perspectives relevant to alternative education and social movements.

In keeping with his recent projects for the Whitney Biennial and the New York Sculpture Garden, Figueroa will make an inhabitable sculpture for Malba's central space. Conceived to encourage audience participation, this structure constitutes a platform and a meeting point, as well as a space of reflection, within the context of the exhibition.



Luis Camnitzer will present his work-text *El museo es una escuela* [The Museum is a School] (2011-), a site-specific installation for museum facades that changes with each location. First exhibited in Buenos Aires at La Ene in 2013, Camnitzer's installation will be on loan to Malba during the exhibition. The work's complete text reads: "The museum is a school: the artist learns to communicate, the public learns to make connections." In exchange for the loan, Malba will produce a postcard with a photograph of the museum's intervened façade to be sent to 100 artists. *El museo es una escuela* forms part of Camnitzer's ongoing work on education and his criticism of art institutions and art teaching.

In conjunction with the exhibition, Malba will publish a bilingual Spanish-English catalogue with complete information about each of the works in La Ene's collection, its archives and activities, as well as the residencies at Malba.

Residencies at Malba

Dates: July 14 to August 14, 2014

Sofía Olascoaga

Olascoaga will further a research project entitled "Entre utopía y desencanto" [Between Utopia and Disillusionment] (www.entreutopiaydesencanto.org) on alternative education in Cuernavaca, Mexico. In addition to a lecture on her project, she will organize workshops with other educators in an attempt to bring her research on alternative education to bear on the local scene.

Her intention at the residency is to share the process that *Entre utopía y desencanto*, her research on the historical experiences in Cuernavaca from 1950 to 1990, has addressed, experiences that gave rise to reflections, practices, and models for community life and social action that encompass psychoanalytic and feminist perspectives as well as perspectives relevant to alternative education and social movements. Those experiences and the actors involved in them constituted loci of encounter and dynamic exchange of energy between educators, psychoanalysts, artists, and intellectuals from an array of disciplines active in Latin America, Europe, and North America.

The residency in Buenos Aires will focus on exploring possible historical connections and current resonances between the Argentine context and the Cuernavaca experience (from 1950 to 1990). Its perspective revolves around alternative education (learning communities), local strains of feminism, and community health; it attempts to build connections between players, initiatives, and meaningful experiences in the Argentine and perhaps broader Latin American context.

Radamés "Juni" Figueroa

Furthering the line of work developed in Figueroa's recent projects for the Whitney Biennial and the Sculpture Center in New York, the artist will make an inhabitable structure for the museum's hall, a space where different activities will take place.

The sculpture will be a place of leisure and reflection, of music and sport. A variety of activities will take place in the space, from talks to music and sound art projects. By means of mattresses and curtains with images created by the artist, as well as strategic lighting and other sculptures, a figurative and metaphorical platform will be created for activities parallel to *Sucursal*.

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In the context of a Latin American art museum, this sculpture will establish a dialogue with art from the region. It will act as a link to a broader community of creators that may find in this “platform” a place of encounter and venue for relevant activities. The sculpture creates a link between design resources of vernacular Puerto Rican-tropical architecture and the ideas of the Paraná Delta. As such, it forms part of Figueroa’s longstanding research on the tropical and life in the Caribbean.

About La Ene

The collection of the Nuevo Museo Energía de Arte Contemporáneo was started in April 2012 with the acquisition of *Never-Ending Tropical Fountain* by Puerto Rican artist Radamés “Juni” Figueroa. The work consists of a set of instructions to make a fountain using tropical fruits, rum, and a small electric pump.

The cornerstone of the collection is that the works in it can be stored on a hard drive and activated anywhere. Hence, the collection includes instructions, digital images, videos, and texts. The works in the collection are not necessarily or exclusively digital, though, but rather capable of being rendered in digital format for the sake of conservation.

The works in the collection are heterogeneous; it encompasses digital images, texts, sculptures, instructions to make works, publications, and anonymous images. It contains not only artworks, but also documentary and archival material including curatorial, critical, and historical projects. This hybrid set of works combines traditional notions of art collections with archives based on information technology.

The museum’s collection is closely bound to the exhibitions that take place on its premises, to activities in keeping with its approach, and to projects tied to the institution’s interests. Each of the pieces in La Ene’s collection reflects the principles on which the museum was founded: critical thinking on current art, institutional criticism and critical institutions, the new museology, and the circulation of alternative production.

Artists and works in the collection

1. Radamés "Juni" Figueroa. *Never-Ending Tropical Fountain*, 2009
Fruit, rum, wash basin, water pump, dimensions variable
2. Franco Ferrari. Franco Ferrari - Andrea Sacchi - Marcantonio Pasqualini
Crowned by Apollo (1614-1691), 2011
Digital print on paper, dimensions variable
3. Felipe Salem. *Gigante* [Giant], 2011
Sneakers on a pile of hollow bricks, 84 x 32 x 37 cm
4. Sofía Gallisá Muriente. *Defiance*, 2010
Video, 7'33"
5. Zaq Landsberg. Display of passport, pins, postcards from the Republic of Zaqistan
6. Esteban Valdés (production by David Maggioni). *Solidaridad* [Solidarity], 2012
Fan and canvas tube, dimensions variable, 2012
7. Anonymous. *Buque Yapeyú* [Yapeyú Ship], 1956
8. Gala Berger. *Sucursal* [Branch], 2011
Ink on transparent nylon, 270 x 400 cm
9. Marcela Sinclair. *Museo (construcciones efímeras)* [Museum (ephemeral constructions)], 2011
Photograph, 30 x 40 cm
10. Oficina de Legales (Francisco Marqués, Leandro Tartaglia, Santiago Villanueva).
Entrevista [Interview], 2011
Video 31' 13"
11. Leonel Pinola. *Le musée c'est moi*, 2013.
Printed t-shirts, variable sizes
12. Marina Reyes Franco. *Modelo Ene* [Ene Model], 2011. (ed.) - zine
13. Nicolás Robbio. *Propuestas para una bienal vacía* [Proposals for an Empty Biennial], 2008
Series of drawings, dimensions variable
14. Adriana Minoliti. *Museo Queer* [Queer Museum], 2013-2014.
Digital print on wallpaper, dimensions variable
15. Otto Berchem. *FLAG para La Ene* [FLAG for La Ene], 2014
Canvas, 90 x 90 cm with a cut out circle (45 cm. in diameter) at the center
16. Lino Divas. *Bandera para un museo iluminista de bajo consumo*, [Flag for an Energy-Saving Enlightenment Museum], 2013.
Impresión digital sobre tela, 100 x 70 cm. Digital print on canvas, 100 x 70 cm.



About La Ene

The Nuevo Museo Energía de Arte Contemporáneo—known as *La Ene*—was founded in Buenos Aires in August 2010 as a form of constructive criticism of the art system. La Ene is located on the second floor of a small shopping arcade that houses a number of art galleries, design and architecture firms, artists' studios, clothing stores, and art bookstores.

In this framework, we decided to create a "new museum" for the city which, on the basis of the notions of the new museology, would have a critical approach to its environment. La Ene is a space geared to the circulation of local and international art and artists little known in Buenos Aires. It places particular emphasis on production from Latin America.

By creating projects specifically for La Ene's space, the museum has expanded the possibilities for debate on contemporary art and created a new institution.

In the four years since its founding, La Ene has carried out projects geared to institutional criticism by creating a new space of debate, exhibition, exchange of knowledge, and connection both within Argentina and beyond its borders.

La Ene has four parallel programs in different spheres:

- 1) Education. This area consists of workshops, conversations with artists and guest curators, and a series of seminars on the history of Latin American art.
- 2) Projects. Artists and other guests active in the art sphere are invited to create long-term projects.
- 3) Exhibitions. An exhibition program featuring local and international artists.
- 4) Residency. Open to artists, curators, and other cultural actors.

Thus far, La Ene has held thirty-four exhibitions at its seat in the store space on Avenida Santa Fe in Buenos Aires and at other venues and events in Colombia, Brazil, Canada, and Puerto Rico. These exhibitions include the recent tour of the La Ene collection, which began at the Darling Foundry in Montreal and continued in MACRO in Rosario and Malba in Buenos Aires. This year, artists-in-residence will come from Argentina, Italy, Peru, Brazil, the Netherlands, Germany, Spain, and Puerto Rico.

In previous years, La Ene has received over forty artists and curators, enabling them to further their research, to develop projects, and to exhibit their work locally. This year, La Ene will hold further editions of the seminars on contemporary Latin American art, a project that got underway in 2012. The seminars reflect La Ene's interest in furthering thought and reflection on contemporary art from Latin America. This time, the seminar will be held in late November at the Museo del Libro y de la Lengua. It sets out to facilitate encounters between producers of contemporary art and a sector of academy interested in both current and recent artistic practices.

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