

CYCLIC JOURNEY

PENELOPE UMBRICO
ANSELM KIEFER
ALEJANDRO CARTAGENA
FABRIZIO CONTARINO
TOM CARR
CLEMENS WILHELM
MIGUEL AZUAGA
RACHEL LABASTIE
WAQAS KHAN
PIETRO RUFFO
SIMON FAITHFULL

27 SEPTEMBER - 15 DECEMBER 2017
OPENING: 27. SEPTEMBER, 19H



Everything flows and everything returns.

The debate concerning the essence and definition of time has fascinated philosophers, scientists and all categories of thinkers throughout the history of humankind. Among the various principles, measurements and interpretations of time –conceived by different religious, philosophical and scientific schools– the most widely known are the linear and cyclical readings.

If we are not dogmatic, we can say that both movements –the linear and the cyclical– co-exist and intersect one another.

Though the Greek philosopher Heraclitus stated that “no man ever steps in the same river twice,” we cannot deny the existence of phenomena that tend to recur and repeat.

Historic recurrences, responding also to the repetition of human patterns and behaviours, have been studied and conceptualised since antiquity. Historical cycles (*corsi e ricorsi*) and the rise and fall of societies described by Giambattista Vico, who wrote in his *Scienza Nuova* that: “Men first feel necessity, then look for utility, next attend to comfort, still later amuse themselves with pleasure, thence grow dissolute in luxury, and finally go mad and waste their substance”; the *Wheel of Time*, the *Samsara* and the concept of reincarnation present in Eastern religions; or the notion of ‘Eternal Return’, deeply explored by Friedrich Nietzsche, all encompass the cyclical movement and structure at the core of their philosophy and beliefs. In a famous passage of *Thus Spoke Zarathustra*, Nietzsche stated: “Everything goes, everything comes back; eternally rolls the wheel of being. Everything dies, everything blossoms again; eternally runs the year of being. Everything breaks, everything is joined anew; eternally the same House of Being is built. Everything parts, everything greets every other thing again; eternally the ring of being remains faithful to itself. In every Now, being begins; round every Here rolls the sphere There. The centre is everywhere. Bent is the path of eternity.”

This exhibition reflects on the concept of ‘cyclic journey’, on circular and elliptical visions and movements, and on those phenomena and experiences (sometimes predictable, sometimes not) that tend to recur.

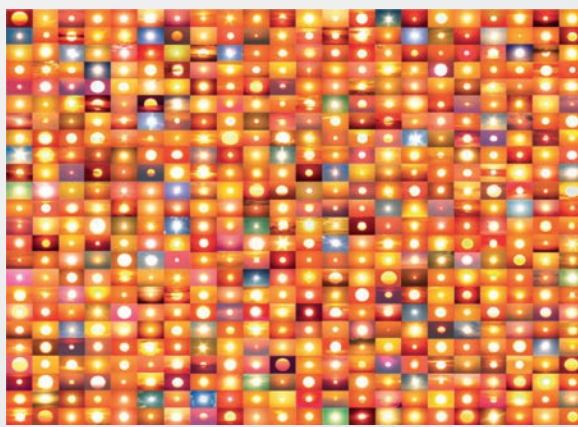
The constant rotation of the Earth around the Sun, the inexorable cycle of life and death, the reiterations of history, periodic human and animal migrations, rising and falling civilisations, economic cycles, the unceasing processes of creation and destruction, the repetitive succession of wars and peace, cosmologies, the return trips made by people across the epochs, or even daily routines, are all realities that shape the concept of ‘cyclic journey’.

The project emphasises the intense, intrinsic, inevitable cyclicity that affects all humans. On the one hand, the common journey, since we are all on a single orbiting planet and we are all affected by the recurrent occurrences of life; on the other, the personal stories of mobility and the inherent cyclicity of each journey, the leaving and the returning to the self, always implicitly entailing a transformation. The stories, destinies and desires of many Ulysses –old and new– fluctuate in distinct spaces and times.

Cyclical and linear motions intertwine. Cycles –small or large, personal or collective– constantly and inexorably multiply themselves. Is there any final destination of the cyclic journey?

Everything flows and everything returns.

PENELOPE UMBRICO



PENELOPE UMBRICO
33,634,297 SUNS FROM SUNSETS
FROM FLICKR (PARTIAL), 7/24/17

Suns from Sunsets from Flickr

ANSELM KIEFER



ANSELM KIEFER
SHEVIRAT HA KELIM, 2009
PAVELLÓ KIEFER EN PLANTA
© PLANTA. FUNDACIÓ SORIGUÉ 2017

Kiefer Pavilion Visit to the Pavilion on October 7th

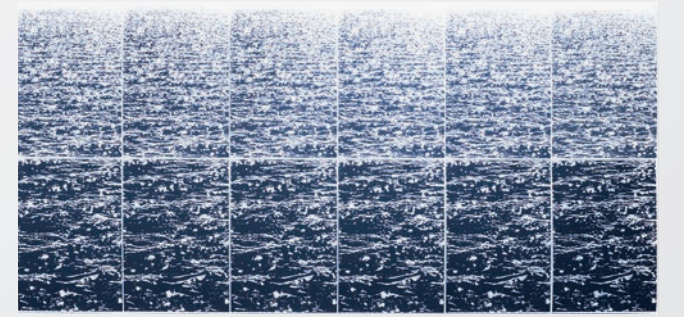
ALEJANDRO CARTAGENA



ALEJANDRO CARTAGENA
CARPOOLERS, 2014

Carpoolers

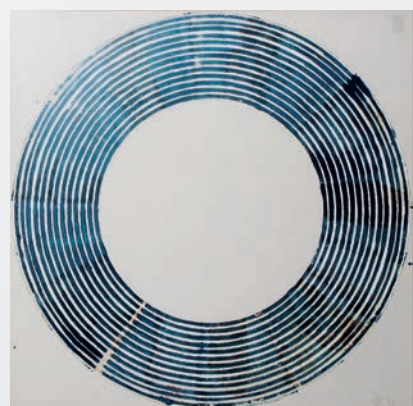
FABRIZIO CONTARINO



FABRIZIO CONTARINO
ENTRE AGUAS Y MUROS, 2017

Entre Aguas y Muros

TOM CARR



TOM CARR
SENSE TÍTOL, 1991
COURTESY FUNDACIÓ SUÑOL,
BARCELONA

Sense títol

CLEMENS WILHELM



CLEMENS WILHELM
SIMULACRA, 2015
© CLEMENS WILHELM

Simulacra

MIGUEL AZUAGA



MIGUEL AZUAGA
JUST WAIT, 2015

Just Wait

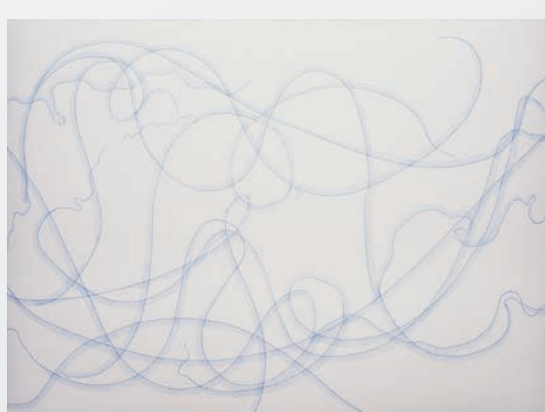
RACHEL LABASTIE



RACHEL LABASTIE
DJELEM DJELEM, 2015
COURTESY GALERIE ANALIX FOREVER,
GENEVA.

Djelem Djelem

WAQAS KHAN



WAQAS KHAN
SPECK OF LIGHT III, 2016
COURTESY SABRINA
AMRANI GALLERY, MADRID

Speck of Light III

PIETRO RUFFO



PIETRO RUFFO
MIGRAZIONI 23, 2017
PHOTO GIORGIO BENNI
COURTESY GALERIE ITALIENNE,
PARIS.

Migrazioni 23

SIMON FAITHFULL



SIMON FAITHFULL
GOING NOWHERE 1.5, 2016

Going Nowhere 1.5



GOETHE
INSTITUT

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Llegar en metro
L4 – Verdaguier
L2, L5 – Sagrada Família

Llegar en autobús
Líneas: H10, 6, 19, 20, 33, 34,
50, 51, 55

Curated by: Herman Bashiron Mendolicchio
With the collaboration of
**FUNDACIÓ
SORIGUÉ**
Graphic Design: Proxi.me

THE ARTISTS

PENELOPE UMBRICO

ANSELM KIEFER

ALEJANDRO CARTAGENA

FABRIZIO CONTARINO

TOM CARR

CLEMENS WILHELM

MIGUEL AZUAGA

RACHEL LABASTIE

WAQAS KHAN

PIETRO RUFFO

SIMON FAITHFULL

SUNS FROM SUNSETS FROM FLICKR

With her glossy, warm and bright composition of sunsets taken from Flickr, Penelope Umbrico addresses the increasing practice of archiving and sharing in the age of Internet. *33,634,297 Suns from Sunsets from Flickr (Partial) 7/24/17* – the title of the installation presented here in Barcelona – is a series of photographs the artist collected from the web and then re-composed in a mosaic of multitudinous suns.

The piece shows the continuous repetition of sunsets which, day after day, around the world, mark the rhythm of life. This collective and multiplied image recalls our constant movement on earth, and the sunset itself becomes a symbol of this cycle when day surrenders to night. The subject, the sun, is definitely the most potent emblem of eternal departure and return.

PENELOPE UMBRICO's photo-based works utilize photo-sharing websites and print media as an expansive archive to explore the collective production and consumption of images, and our changing relationship to the technologies that are produced by (and produce) these forces. Umbrico's work has been exhibited nationally and internationally and is included in the collections of the Guggenheim Museum, LACMA, Metropolitan Museum of Art, Museum of Contemporary Art San Diego, Museum of Fine Arts Houston, Museum of Modern Art New York, SFMOMA, Museum für Kunst und Gewerbe, Hamburg, among others. She lives and works in Brooklyn, NY.

KIEFER PAVILION

The Kiefer Pavilion, located in the midst of the industrial complex and quarrying site 'La Plana del Corb' of the Sorigué group (Balaguer-Lleida), contains three immense and impressive artworks by Anselm Kiefer. *Für Velimir Chlebnikov* (2005), refers to one of the theories of the Russian futurist poet and thinker, Velimir Chlebnikov, asserting that all great battles are cyclically repeated every 317 years; *Shevirath Ha Kelim* (2009), recalls the process of disintegration and spreading of vessels identified in Kabbalistic interpretations of the creation of the world; and through the representation of constellations, a recurrent subject in Kiefer's work, *Die 7 Himmelspaläste* (2005) speaks of the ascension to God. The visit to the Kiefer Pavilion will itself be a 'cyclic journey', planned as part of the exhibition.

ANSELM KIEFER (1945) is a German painter and sculptor. He studied with Joseph Beuys and Peter Dreher during the 1970s. His works incorporate materials such as straw, ash, clay, lead, and shellac. His works are characterised by an unflinching willingness to confront his culture's dark past, and unrealised potential. In works that are often done on a large, confrontational scale well suited to the subjects. It is also characteristic of his work to find signatures and/or names of people of historical importance, legendary figures or historical places. All of these are etched sigils through which Kiefer seeks to process the past; this has resulted in his work being linked with the movements *New Symbolism* and *Neo-Expressionism*.

CARPOOLERS

Alejandro Cartagena's camera captures the everyday journey of workers carpooling in México. The home-work-home trip is symbolic of routine, of the daily cycle, of a way of living that tends to repetition. In *Carpoolers*, sometimes the same men reappear in different trucks, or –the other way around– the same trucks reappear on the road with different men aboard. The sequence of photos rhythmically portrays the routine and cyclical daily journeys of a growing working class commuting through uncontrolled urban developments.

ALEJANDRO CARTAGENA lives and works in Monterrey, Mexico. His projects employ landscape and portraiture as a means to examine social, urban and environmental issues. His work has been exhibited internationally and is in the collections of several museums including the SFMOMA, the Museum of Contemporary Photography in Chicago, the Museum of Fine Arts Houston, the Portland Museum of Art, the Museo de Arte Moderno in Rio, Brazil, the Fototeca de Nuevo Leon, Mexico and the Fototeca Nacional in Pachuca, Mexico.

ENTRE AGUAS Y MUROS

The sea is the undisputed protagonist of Fabrizio Contarino's silkscreens. *Entre Aguas y Muros* refers to the timeless ambiguous connotations of the sea: a liquid passage unifying lands, but also a natural and dangerous border that can provoke death and rejection. The artist starts his piece from a photograph of the Straits of Sicily –a 145 km passage between Sicily and Tunisia; between Europe and Africa– replicating and modifying the image to create an unstoppable motion of distant and near waves. The piece is both attractive and alarming at the same time; its movement and the history of the strait itself represent endless stories of migration, encounters and clashes.

FABRIZIO CONTARINO (Italy 1976) is a Barcelona based visual artist working in various fields of visual art and illustration. Overall his work has been featured in the New Italian Design archive at La Triennale di Milano and exhibited in numerous shows including the Biennial of Young Artists from Europe and the Mediterranean in Athens and Design made at the Hangram Design Museum in Seoul. Efficient materials like paper, pen, ink as well as digital tools are the techniques he uses the most. His imagery comes from researching a wide range of high and low visual culture.

SENSE TÍTOL

The circle is one of the most representative forms of the artistic creation of Tom Carr. The paintings presented in this exhibition deal with the symbolism of concentric circles, perhaps inferring that reality is composed of different layers of meaning, connections and relationships. The discs share the same centre, but the different lines of colours, the distinct tonalities and use of light, express a vision of multiplicity and diversity contained within the shape's perfection. This work reveals cycles within cycles; and the traces of colours –which do not seek extreme pureness or perfection– suggest that there is deviation even in circular movement, some secret emptiness and some lines of connections.

TOM CARR (1956) was born in Tarragona to a Valencian mother and North American father. His art includes installations, works with light and net art. In the 80s, his first works were based on architectural themes, some of a large format bi- and tri-dimensional. The subjects he has used consistently are archetypes, circles, spirals, pyramids, helix, etc. He has worked intensely in public art with permanent installations in the US and in Europe. Work of his can be found in the following collections: MACBA, Reina Sofia, Societè Générale, La Caixa, etc. He gives lectures and teaches at the Escola Massana and at the School of Visual Arts, New York.

SIMULACRA

In the frame of this exhibition, Clemens Wilhelm's video *SIMULACRA* offers another perspective of the cyclic journey. Shot at the "Window of the World" Entertainment Park in Shenzhen (China), the piece addresses issues concerning contemporary tourism: the desire to travel, the illusion of travelling without covering distance, the chimera of having the whole globe within walking distance. The phenomenon of tourism is seen through the lens of repetition, reproduction and representation. The world becomes artificial and the journey loses its essence, transforming into pure spectacle, simulacrum and image.

CLEMENS WILHELM (1980 Berlin) is a multi-media-artist based in Berlin who works mainly in video and photography. His works are shown internationally in institutions and festivals such as Centre Pompidou Paris (F), CCA Manchester (UK), Times Museum Guangzhou (CN), Loop Festival Barcelona (ESP), and Anthology Film Archives New York City (USA). He received the TATE Artist Rooms Joseph-Beuys Scholarship (2015), the Lo Schermo dell'Arte/Visio Scholarship (2012) and the Pepinieres Europeennes Scholarship (2010-11).

JUST WAIT

Starting from the experiences of his own family, Miguel Azuaga's piece also deals with stories of migration and identity. In the video *Just Wait*, the artist stands before a snowy mountain landscape. The piece pays clear tribute to the *Wanderer above the Sea of Fog* (1818) –a painting by the German romantic artist Caspar David Friedrich– and, above all, it refers to the artist's grandfather's 1970s migration from Spain to Switzerland in search for a better life. Azuaga metaphorically retraces his grandfather's journey, silently contemplating the infinite horizon of this unchanged landscape, perhaps thinking about his similar circumstance, as he also migrated from Spain to the north of Europe.

MIGUEL AZUAGA is a video artist and freelancer who lives and works in Berlin. Most of his videos and installations feature biographical research, composite imagery, voice-overs and montage. His work has a clear awareness of the impact of migration flows, identity in current liquid times and the constant development of digital technology. Thus, his aesthetic discourse addresses issues inextricably linked to socio-political contexts. His work has been mainly exhibited in solo and group exhibitions in Spain and Germany.

DJELEM DJELEM

Djelem Djelem, by Rachel Labastie, presents one of the most meaningful signs and tools of movement: the wheel. A wicker wagon wheel rotates slowly, fixed to the wall, evoking the 'cyclic journey'. It speaks of nomadism, about the unstoppable motion of time and immediately arouses all connotations associated with such an emblem. Man's wandering nature, the evolution of mechanical development, as well as spiritual symbols –such as the wheel of Dharma– come to mind while observing the endless, cyclical movement of the work.

RACHEL LABASTIE was born in 1978 in Bayonne, France. She works and lives in Brussels. Labastie studied at the National School of Fine Arts of Lyon and since then has been creating a multitude of sculpted objects inspired by everyday life and the human body. She works mainly with clay or ceramic sculptures, Terracotta, sandstone, ceramic and porcelain are the favourite mediums of the artist.

SPECK OF LIGHT III

In Waqas Khan's polyptych, *Speck of Light III*, repetitive elements in swaying linear patterns establish multiple directions and create visual rhythm. The electrical and dynamic composition seems to trace a path of enlightenment. Thin yet resolute curves dance on the surface of the paper, which becomes the stage from which whirling shapes generate a deep sense of mystical musicality. The influence of Sufism, the metaphorical images of the whirling dervishes, and the symbolism of the *Sama* ritual, are all condensed in the piece. The polyptych converts itself into a complex journey that requires listening.

WAQAS KHAN's large scale minimalist drawings resemble webs and celestial expanses. The contemplation leaving a visible evidence on paper is the crux of the work. Khan employs small dashes and minuscule dots to create large entanglements. When and where two particle-size units are spread out and entangled, they are essentially 'in sync' with each other, and they'll stay in sync no matter how far apart they are. This idea of togetherness and of being seen as one magnanimous totality is what he partly absorbs from his inclination towards literature and his interest in the lives of Sufi poets.

MIGRAZIONI 23

Pietro Ruffo's works are mainly characterised by the overlapping of different techniques, layers of drawing, mappings and cuttings as well as different stories and narrations. In his series *Migrations*, the artist is inspired by the work of geographers, cartographers and astronomers, by old maps that speak of history, conflicts and human relations. The phenomenon of migration is viewed from various perspectives and transposed onto different planispheres that merge past, present and future. Perception and distance –in time and space– change drastically, and the viewer is exposed to a dense narration that rejects simplistic visions. Migrations, voyages and resettlements have always been intrinsic to the life of all species; this work reveals both their constant recurrence and the increasing interconnectedness of humanity.

Born in Rome, Italy in 1978, **PIETRO RUFFO** continues to live and work in Italy's capital city. Ruffo's practice reflects his intense social and moral concerns, as well as his stance on specific ethical issues. Working with media including drawing, watercolour and sculpture, he creates intricate and meticulously-detailed objects which demand an intense manual working process. Ruffo's work is in several public and private collections, including Deutsche Bank Foundation, New York, IL, M.A.M.B.O. Museo d'arte moderna di Bologna and MAXXI Museum in Rome.

GOING NOWHERE 1.5

The video *Going Nowhere 1.5*, the third in a trilogy by Simon Faithfull, presents a walk in a small sand-island in the North Sea. The artist, immersed in a dreamy and unusual atmosphere, follows the spiralling traces of seawater as it gradually and ceaselessly drenches and covers the dry sand of the tiny island. The circle of life tightens, the final direction and endpoint of our journey seem to be determined by external factors, the body disappears and the small island vanishes through the sequence of waves. The video-performance addresses the limits of man in nature as well as the inevitable cycle of appearance and disappearance of both land and humankind.

SIMON FAITHFULL is a contemporary artist based in Berlin, whose work has been exhibited extensively around the world. His work has been described as an attempt to understand and explore the planet as a sculptural object – to test its limits and report back from its extremities. Recent projects include a journey across Africa tracing the Greenwich Meridian and the deliberate sinking of a ship to create an artificial reef. Faithfull was born in Oxfordshire, UK, studied at Central St. Martins (London) and then Reading University. He is a Reader in Fine Art at the Slade School of Fine Art, UCL, London.

CYCLIC JOURNEY

EVERYTHING FLOWS
AND EVERYTHING RETURNS