

Julieta Aranda

Documentation of selected projects
2004 -2008



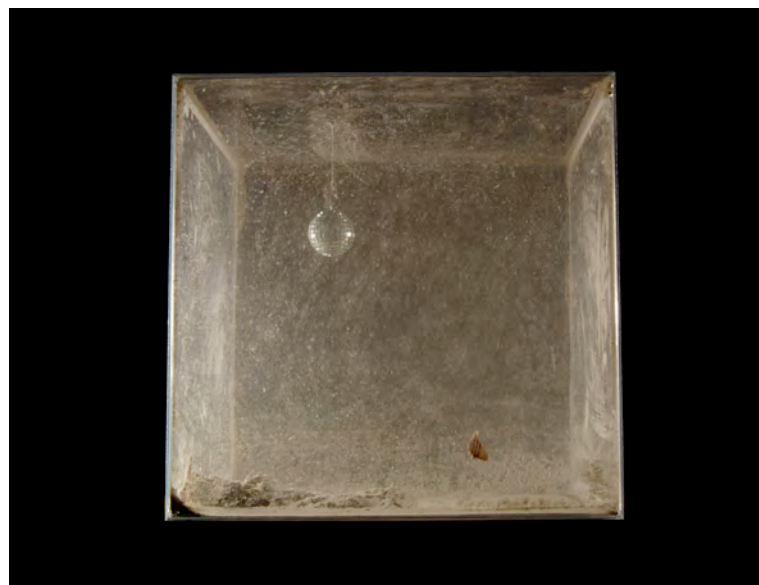
**There has been a miscalculation
(flattened ammunition)**

Acrylic sheeting, computerized air
compressor, pulverized vintage
science-fiction novels from the 50s
and 60s, with a story line set on a date
prior to 2007

135 cm x 135 cm x 135 cm

2007

Installation view during the 14th
edition of Artissima, as part of the
curated exhibition "Present Future".



**There has been a miscalculation
(flattened ammunition)**

Series of 8 photographs

Digital Iris prints, 60cm x 70cm

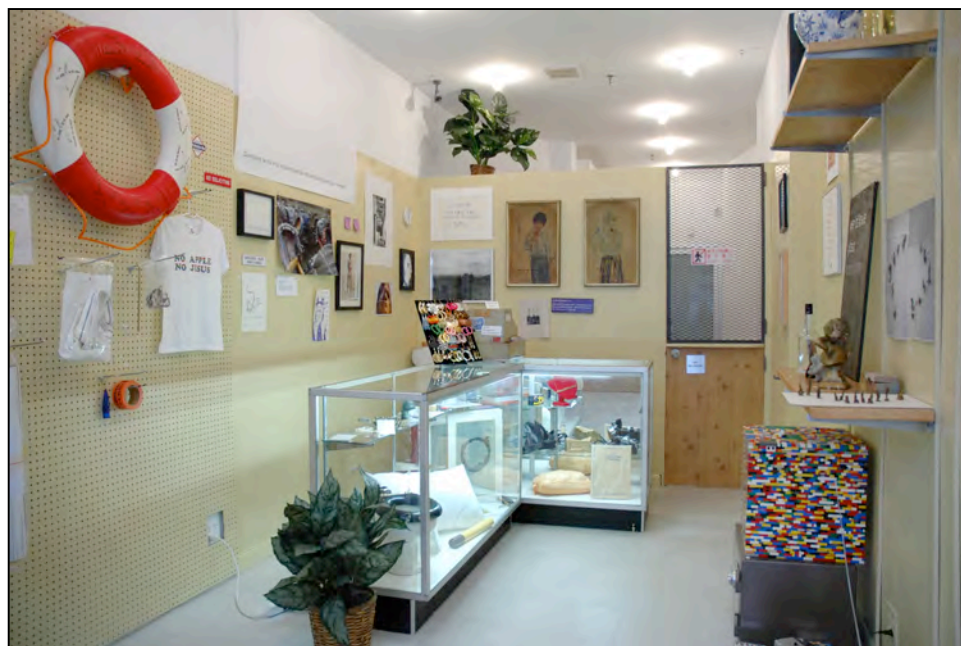
2007



Pawnshop (2007) - Ongoing

Collaborative project in the form of a pawnshop for artwork, realized in the e-flux storefront in New York.
(exterior view)

Collaboration with Liz Linden and Anton Vidokle



Pawnshop (2007) - Ongoing

Collaborative project in the form of a pawnshop for artwork, realized in the e-flux storefront in New York.
(interior installation views)

Collaboration with Liz Linden and Anton Vidokle



Arts&LEISURE

I have lost confidence with everybody in the country at the moment

Saturday, October 1, 2005

•• 25¢

THIS IS GOING TO BE REALLY FUNNY: NOTES ON ART, ITS INSTITUTIONS, AND THEIR PRESUMED CRITICALITY



Maurizio Cattelan, "A Perfect Day", 1999

—By Maria Lind

How often do you laugh at a joke when it has been preceded by "this is going to be really funny"? Probably not so often. The same seems to go for art which claims to be critical: if equipped with a clearly visible label saying "critical art", there is more of a danger of the work failing. But what does failing, or succeeding, with a "critical" artwork mean anyway? For notions within a contemporary discourse around art are as slippery as "critical". Even more so today is (footnotes on PG 21)

the evaluation of its failure and success. (1) Having replaced "political" for a while, "critical" has been employed as a catchphrase for art with ambitions to discuss social and economic conditions and sometimes also to change them. Its most prominent use has been as part of the now solid tradition of institutional critique. Even in that context, what is critical, or rather, what and where something is critical, is highly disputed. Whether the art-world in general

has been politicized or de-politicized during the last 15 years is part of that debate. (2) However, it is clear that the institutions and artists' relationships to them have been at the core of the discourse of criticality. With a gross simplification you can talk about two trends for art in the Western world, which, since the late 80s, has had criticism of power as a lodestar. Both as an outspoken aim and as a less calculated but nevertheless existing result. (cont. on PG 3)

But what does failing, or succeeding, with a "critical" artwork mean anyway?

CRISIS MANAGEMENT



—By Gabriel Lester

Since the late 1960s, art critics and art historians have occasionally, but with much conviction, proclaimed the visual arts to be in a crisis, in a state of emergency, bankrupt, or even dead. Due to the many challenges to traditional art practices (painting, sculpture, etc.) and previously established ideas, both in criticism and art theory since the Second World War, art theory found itself losing grip on what visual art actually is and/or should be. And the more art seemed unwilling to be categorized or understood through (traditional) analysis, the more it has been diagnosed in crisis.

To most artists this self-proclaimed "crisis" may have never been of great importance, since practicing art makes art itself feel vital. However, to art critics and historians, this assumed problem seemed—and still seems—highly relevant. If it is true that "anything goes"—as post-modernism proclaimed—then it becomes impossible to pinpoint the specificity of contemporary art. And, if there is no theory that can be used as an umbrella for contemporary art production, must something be wrong? A crisis? In fact, it seems that producing visual art in crisis has influenced how art is understood, analyzed and valued today; or, to say the least, it has fueled its current status and manifestations. One could argue that throughout the post-war period, western visual arts have continuously been subject to a process of devaluation and inflation. And if one were to make a simple analogy and compare the art market to the economic market, then one would understand that crisis almost always leads to devaluation and inflation: What must cost one new coin ten.

Looking at the meteoric rise in the amount of art-related events, as well as at the increase and influence of curation from the second half of the twentieth century to the present day, one might easily conclude that, in fact, what once was one is now two. It can be said that at the very base of such drastic increase in the supply of visual art, lays the increase on the wealth and leisure time of the middle class, which are proportionally translated into a desire to enjoy

and acquire art.

Could it be that the devaluation of contemporary art is a consequence of its commercialization and entrance into the mainstream—a process most of the arts have been subjected to? Maybe, but it could also be that "crisis" is a notion upheld by those who benefit from the perception of art being in a state of crisis. The function of filter-to-the-public that has been taken by critics, theorists, and curators alike, is an indicator of the increasing demand for art to be contextualized and explained.

We should keep in mind that the present notion of "crisis in the visual arts" seems to have sprung from the inability to formulate a theoretical framework suitable for understanding the changes undergone by the society, industry and art practices of the twentieth century, alongside with the rise in the popularity of art as a pastime occupation. This allows for a different perspective on the current discussion regarding the state and health of the visual arts. It is precisely the so-called crisis that has become a theme in contemporary art and a painting with two sides. On one side, it fuels the desire for more art (visually more of the same); on the other, it has disarmed artistic and critical expression, often turning into just another form of entertainment. (cont. on PG 5)



Arts&LEISURE
Tabloid Newspaper
2005

edition: 2000
Co-published by
art in general and e-flux

(collaboration with Carlos Motta)

WINS WITH STUDENTS

By Jeannette Winterman **PAGE 4 and 5**

FULL-STOP

NOV 19 1991



FULL COVER

[illegible]



Popular Geometry
 Tabloid Newspaper
 2003 - 2004

1 - Installation in New York
 (Massimo Audiello Gallery)

2- Installation in Ljubljana (Moderna Galerija)

3- Installation in Mexico City

(collaboration with Anton Vidokle)



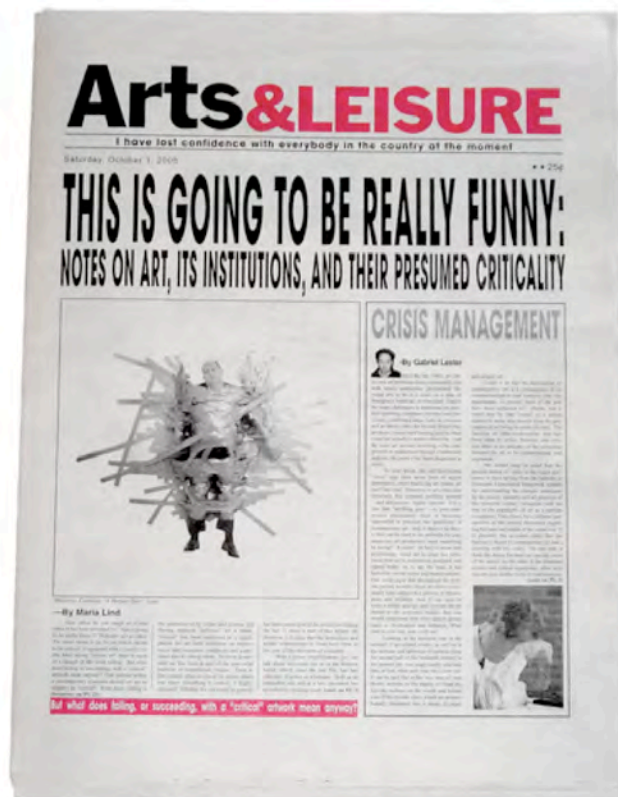


Apparently Insignificant Details

Newspapers, fliers, postcards, photographs, poster
Based on the photo archive of David Alfaro Siqueiros
2006

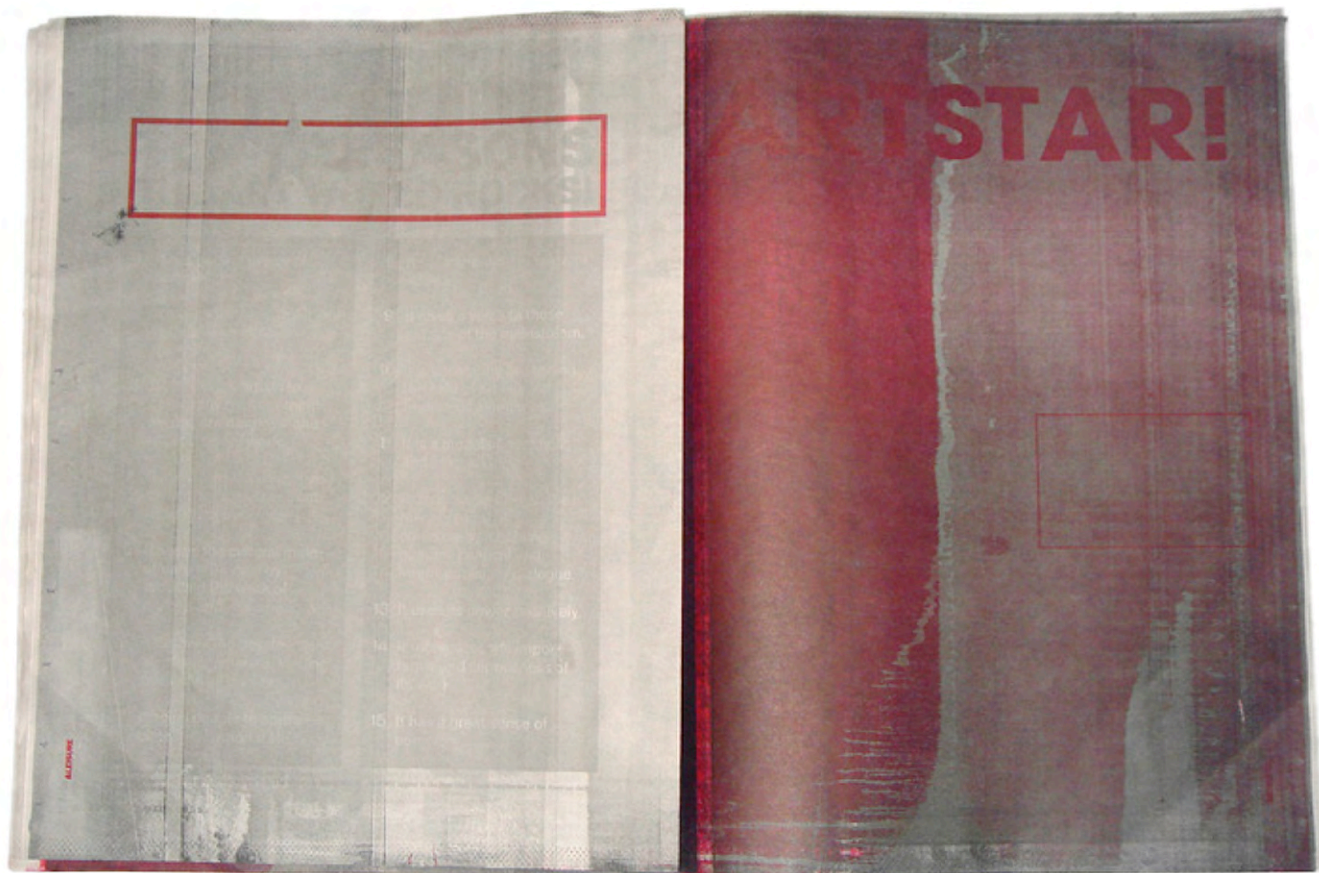
Installation at Redcat, Los Angeles
For the exhibition "An Archive for Everyday Revolutionary Life"





100 Bent Spoons (Work in progress)
Series of misprinted, unique newspapers
(monoprints)
2008







Yesterday News

Series of photographs and installations
based in previously published
newspapers
2008

Digital C-Prints, 6 ft x 2.5 ft
Installations: variable dimensions



YOU HAD NO NINTH OF MAY!

Though we are conditioned to experience 'time' or the immaterial concept of time, as a linear passage –measured conveniently by clocks, calendars, and other devices, isn't it possible that the markers that we use to signal it: 'yesterday', 'today' and 'tomorrow' are an imposition? Can't we instead be the arbiters of our own experience of time? Can time be bent, sliced, poked through, stretched, flashed, collapsed?

This work underlines the rigidity of our construction of time, and proposes as an alternative several material representations for it. What does the shape of time actually look like? The primary source for this investigation is the elusive International Date Line (IDL).

Zigzagging across the waters of the Pacific Ocean, the International Date Line (IDL) is the imaginary line on the Earth that separates two consecutive calendar days and indicates the boundary line between 'today' and 'tomorrow'. Despite its name, however, the precise location of the International Date Line is not fixed by any international law, treaty or agreement. Even today, no law proclaims that an International Date Line exists. Still, most globes and maps of the world include it.

In 1995, Kiribati--a small archipelago in the south pacific--bent the course of the International Date Line by 2000 miles, so that the entire country could be living on "today" rather than on "tomorrow". As a result, the line bulges east by 150°, farther east than Honolulu.

Central to my investigation is the idea of a politicized subjectivity and the power over the imaginary: how a little-known impoverished country like Kiribati, (save for when used for nuclear test-bombing by global powers, or when pilfered for phosphate) has the power to choose its own substantive experience of time and cause global temporal disturbances and inaccuracies. There are actions that take place in the political arena, but their poetic reverberations carry them much further than that. Did one of the most significant political and poetic acts of the last century go completely unnoticed?

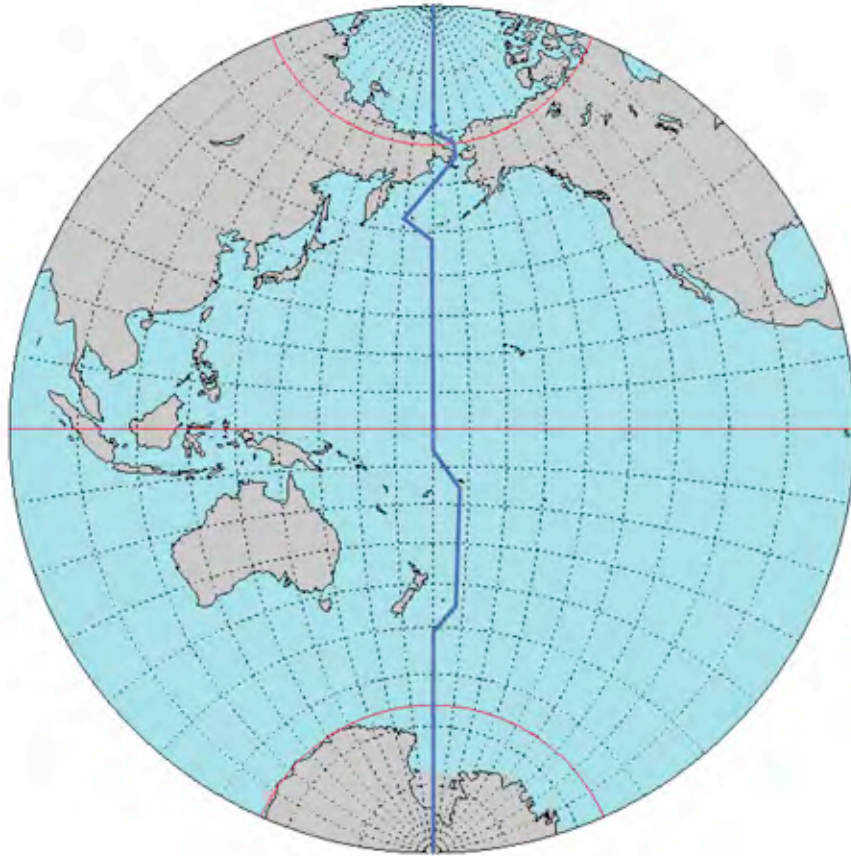
*"A hundred leagues from Manila town,
The San Gregorio's helm came down;
Round she went on her heel, and not
A cable's length from a galliot
That rocked on the waters just abreast
Of the galleon's course, which was west-sou'-west.*

*Then said the galleon's commandante,
General Pedro Sobriente
(That was his rank on land and main,
A regular custom of Old Spain),
"My pilot is dead of scurvy: may
I ask the longitude, time, and day?"
The first two given and compared;
The third – the commandante stared!
"The FIRST of June? I make it second."
Said the stranger, "Then you've wrongly reckoned;
I make it FIRST: as you came this way,
You should have lost, d'ye see, a day;
Lost a day, as plainly see,
On the hundred and eightieth degree."
"Lost a day?" "Yes; if not rude,
When did you make east longitude?"
"On the ninth of May, – our patron's day."
"On the ninth? –YOU HAD NO NINTH OF MAY!
Eighth and tenth was there; but stay" –
Too late; for the galleon bore away.*

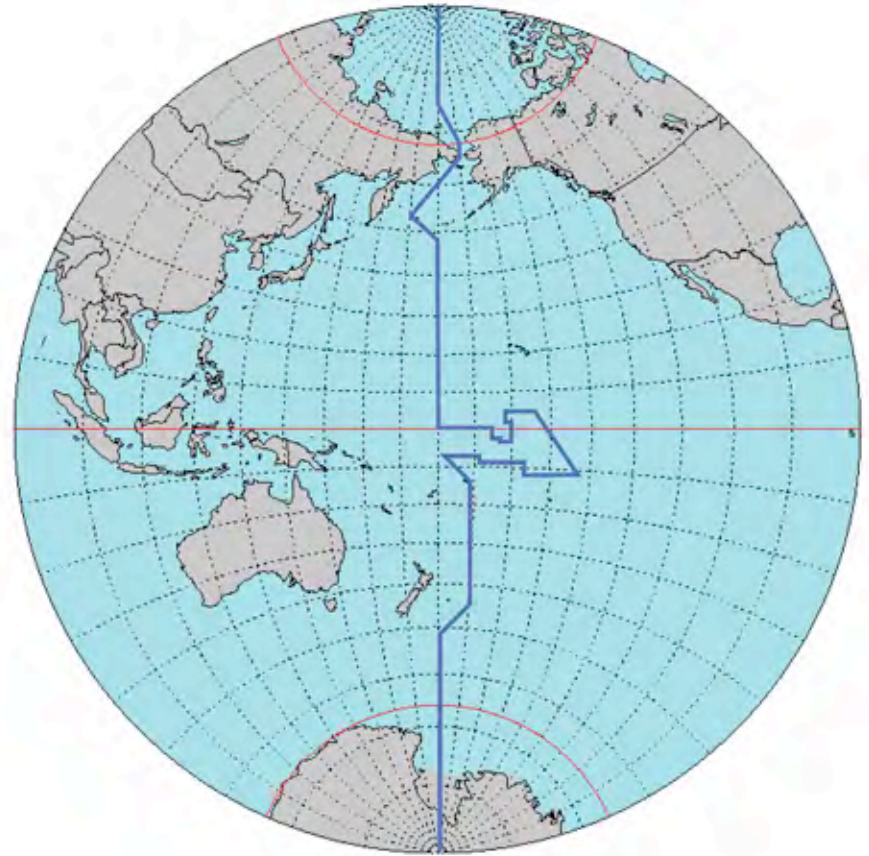
Francis Bret Harte, *The Lost Galleon* (1867)"

YOU HAD NO NINTH OF MAY!
(ongoing project)

Installation, variable dimensions
2006-2008



The location of the International Date Line (IDL) in 1921



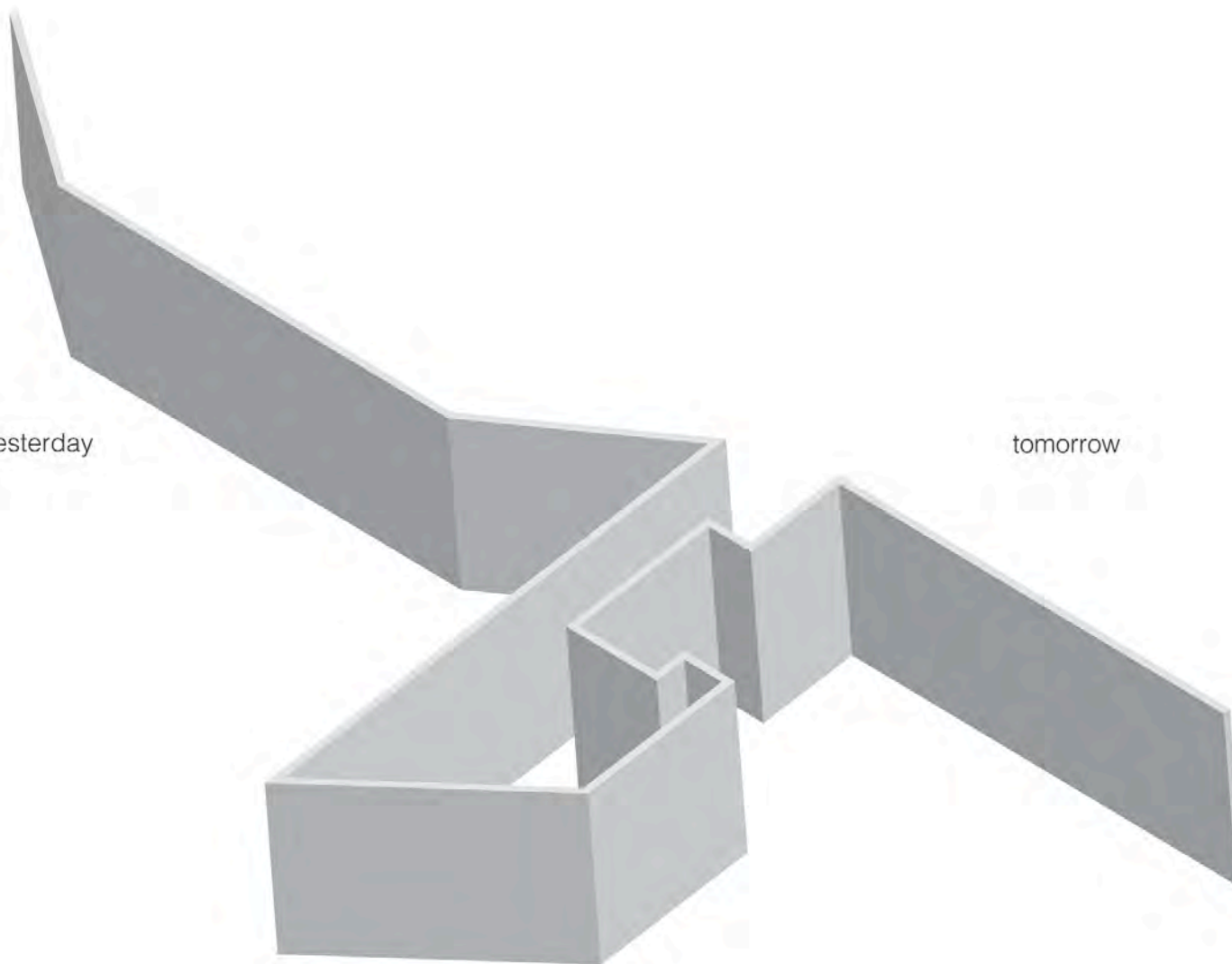
The location of the International Date Line since 1995,
After the Kiribati adjustment

yesterday

tomorrow

yesterday

tomorrow





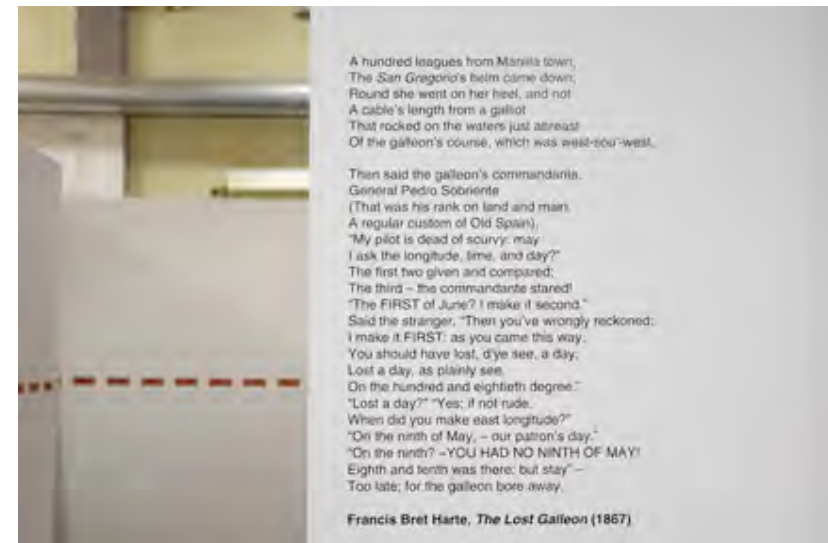
YOU HAD NO NINTH OF MAY!
Installation views, 2006



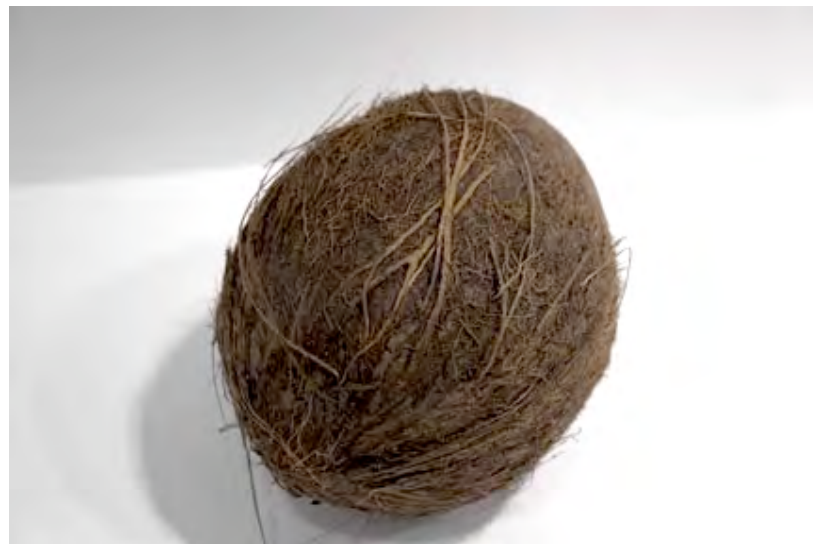
YOU HAD NO NINTH OF MAY!
Installation views, 2006



YOU HAD NO NINTH OF MAY!
Installation views, 2006



YOU HAD NO NINTH OF MAY!
Installation views, 2006



B	+26°, +175°			
I	[+21°, +175°]			
J	[+15°, 180°]			
K	[-5°, 180°]	-5°, 180°	-5°, 180°	-5°, 180°
L	[-15°, -172° 30']	[-15°, -172° 30']	-15° 30', -172° 30'	-15°, -172° 30'
M	-	[-45°, -172° 30']	-45° 30', -172° 30'	-45°, -172° 30'
N	[-50°, 180°]	[-49° 30', 180°]	-51° 30', 180°	-52°, 180°
O	-90°, 180°	-90°, 180°	-90°, 180°	-90°, 180°

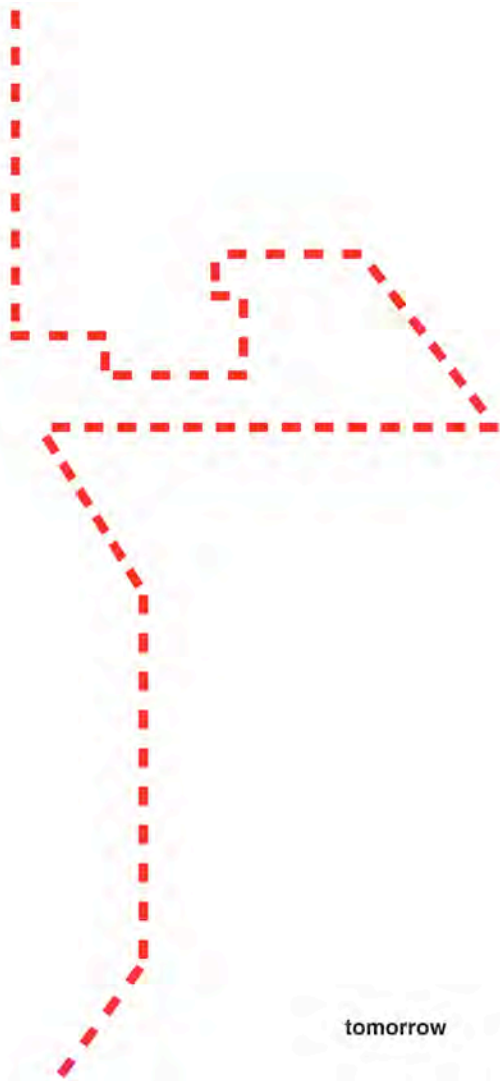
The location of the IDL according to some major 20th-century atlases (cont.)

	Times Atlas of the World: Comprehensive Edition (from 1967)	ATLAS OCEANOGRAPHIC (Atlas of the Oceans) (1974-'83)	National Geographic Atlas of the World (6 th ed., 1992)	Microsoft Encarta World Atlas (1998)
A	+90°, 180°	+90°, 180°	+90°, 180°	+90°, 180°
B	+76°, 180°	+75°, 180°	+75°, 180°	+75°, 180°
C	+68°, -169°	+67° 48', -169° 15'	+72°, -169°	+68°, -169°
D	+65° 30', -169°	+65° 30', -169° 15'	+65° 30', -169°	+65° 30', -169°
E	+53°, +170°	+52° 30', +170°	+50° 30', +167°	+53°, +170°
F	+49° 20', 180°	+48°, 180°	+48°, 180°	+48°, 180°
K	-5°, 180°	-5° 45', 180°	-5°, 180°	-5°, 180°
L	-15°, -172° 30'	-15°, -172° 30'	-15°, -172° 30'	-14° 45', -172° 30'
M	-41° 45', -172° 30'	-45°, -172° 30'	-44° 45', -172° 30'	-44° 30', -172° 30'
N	-50° 01', 180°	-51°, 180°	-51° 30', 180°	-51°, 180°
O	-90°, 180°	-90°, 180°	-90°, 180°	-90°, 180°

N.B.: Longitudes are counted positive towards Yesterday and negative towards Tomorrow



yesterday



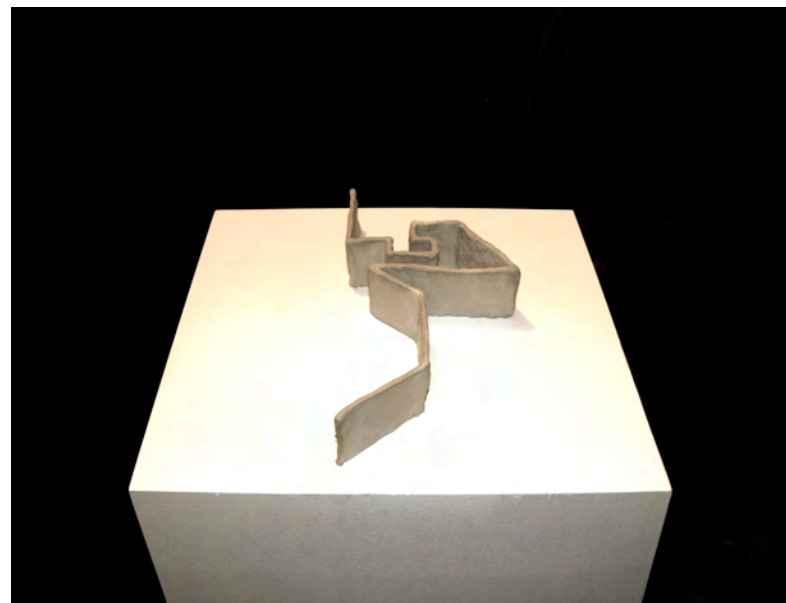
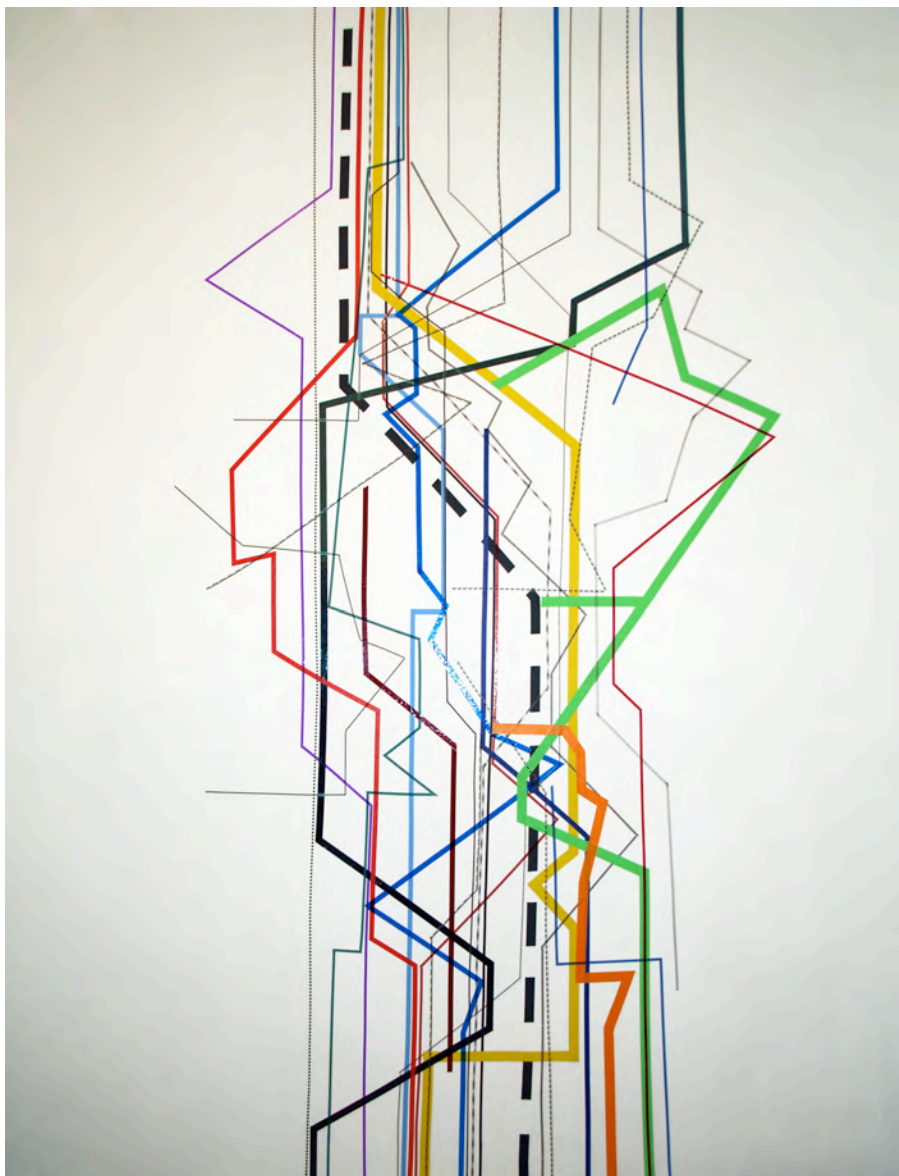
tomorrow

A hundred leagues from Manila town;
The *San Gregorio's* helm came down;
Round she went on her heel, and not
A cable's length from a galliot
That rocked on the waters just abreast
Of the galleon's course, which was west-sou'-west.
Then said the galleon's comandante,
General Pedro Sobriente
(That was his rank on land and main,
A regular custom of Old Spain),



"My pilot is dead of scurvy: may
I ask the longitude, time, and day?"
The first two given and compared;
The third — the comandante stared!
"The FIRST of June? I make it second."
Said the stranger, "Then you've wrongly reckoned:
I make it FIRST: as you came this way,
You should have lost, d'ye see, a day.
Lost a day, as plainly see,
On the hundred and eightieth degree."
"Lost a day?" "Yes; if not rude,
When did you make east longitude?"
"On the ninth of May, — our patron's day."
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Eighth and tenth was there; but stay" —
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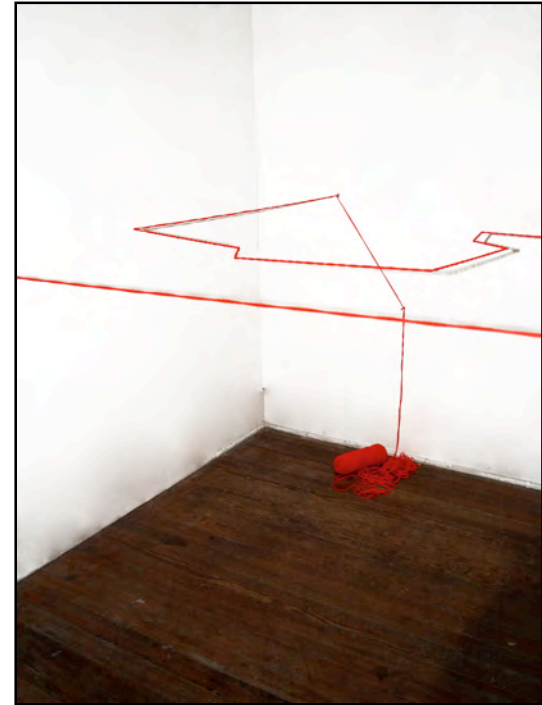
Francis Bret Harte, *The Lost Galleon* (1867)



You had no ninth of may! (in the wrong end of time)

Tape drawings, yarn elevation, clay sculptures, tabloid publication
Variable dimensions, 2008

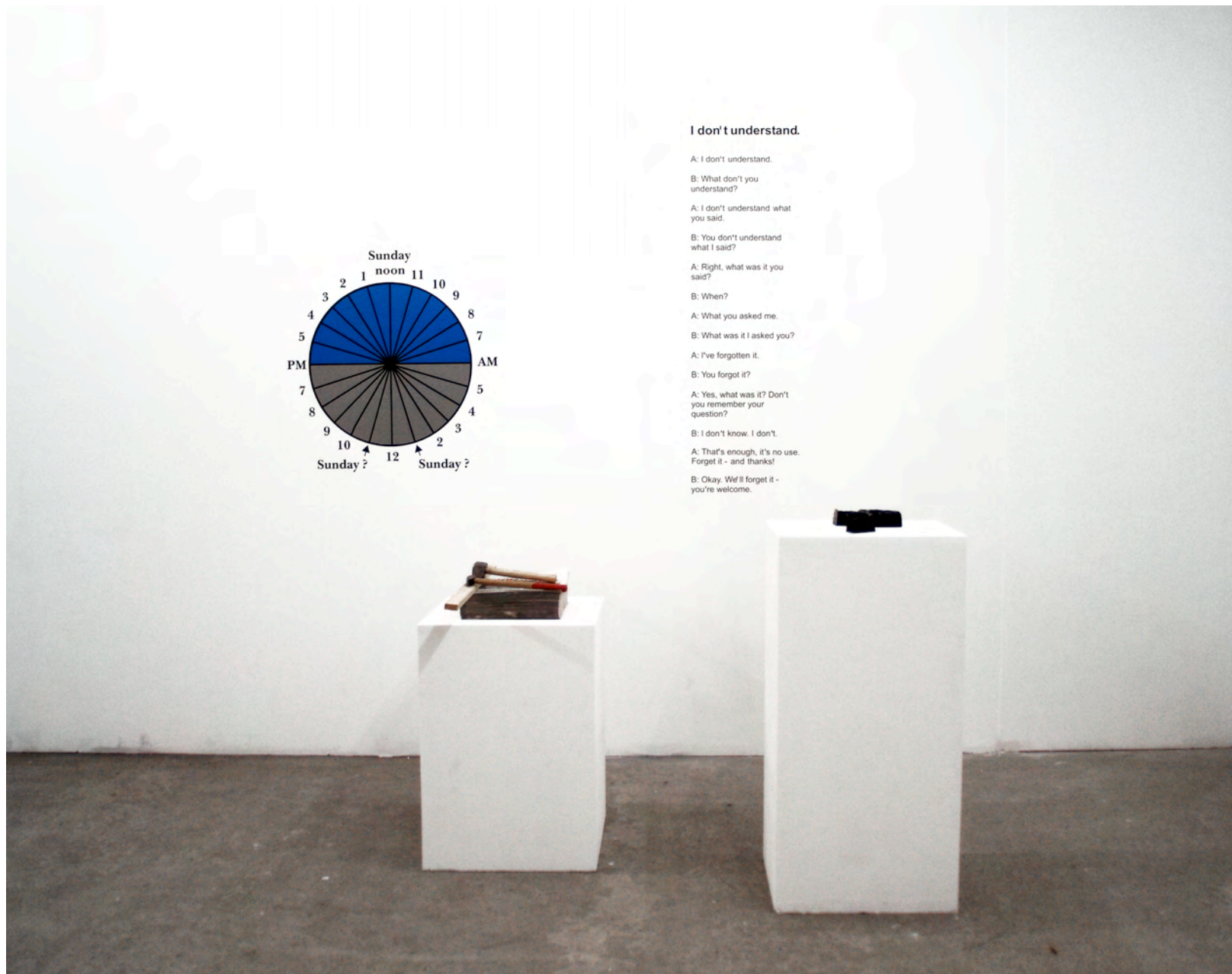
Installation views at Sala Diaz Project Space, San Antonio, Texas



You had no ninth of may! (in the wrong end of time)

Tape drawings, yarn elevation, clay sculptures, tabloid publication
 Variable dimensions
 2008

Installation views at Sala Diaz Project Space, San Antonio, Texas



I don't understand..... (You had no ninth of may!)
 Installation view at Autocenter, Berlin. (2008)

I don't understand.

A: I don't understand.

B: What don't you understand?

A: I don't understand what you said.

B: You don't understand what I said?

A: Right, what was it you said?

B: When?

A: What you asked me.

B: What was it I asked you?

A: I've forgotten it.

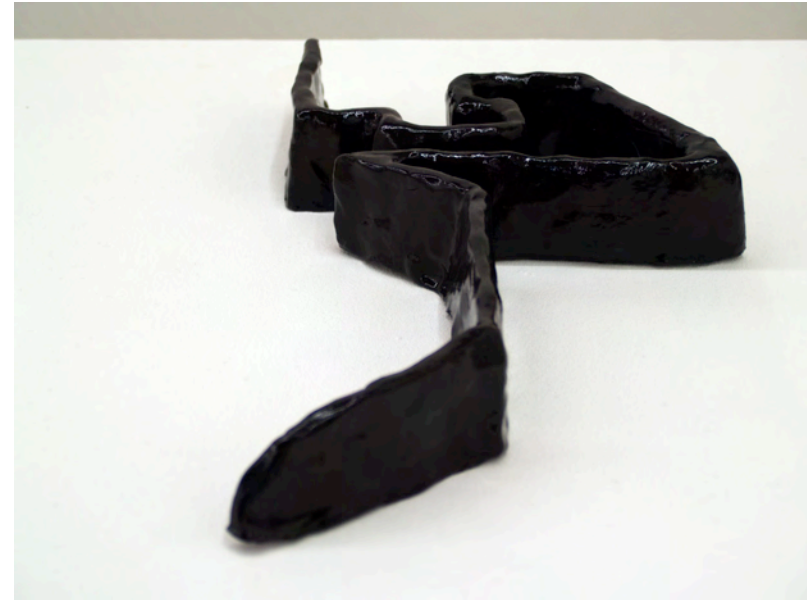
B: You forgot it?

A: Yes, what was it? Don't you remember your question?

B: I don't know. I don't.

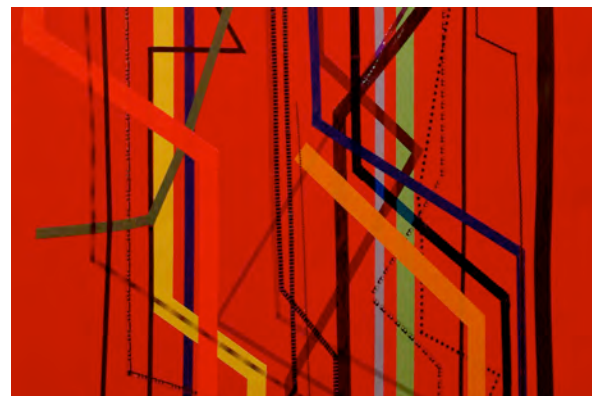
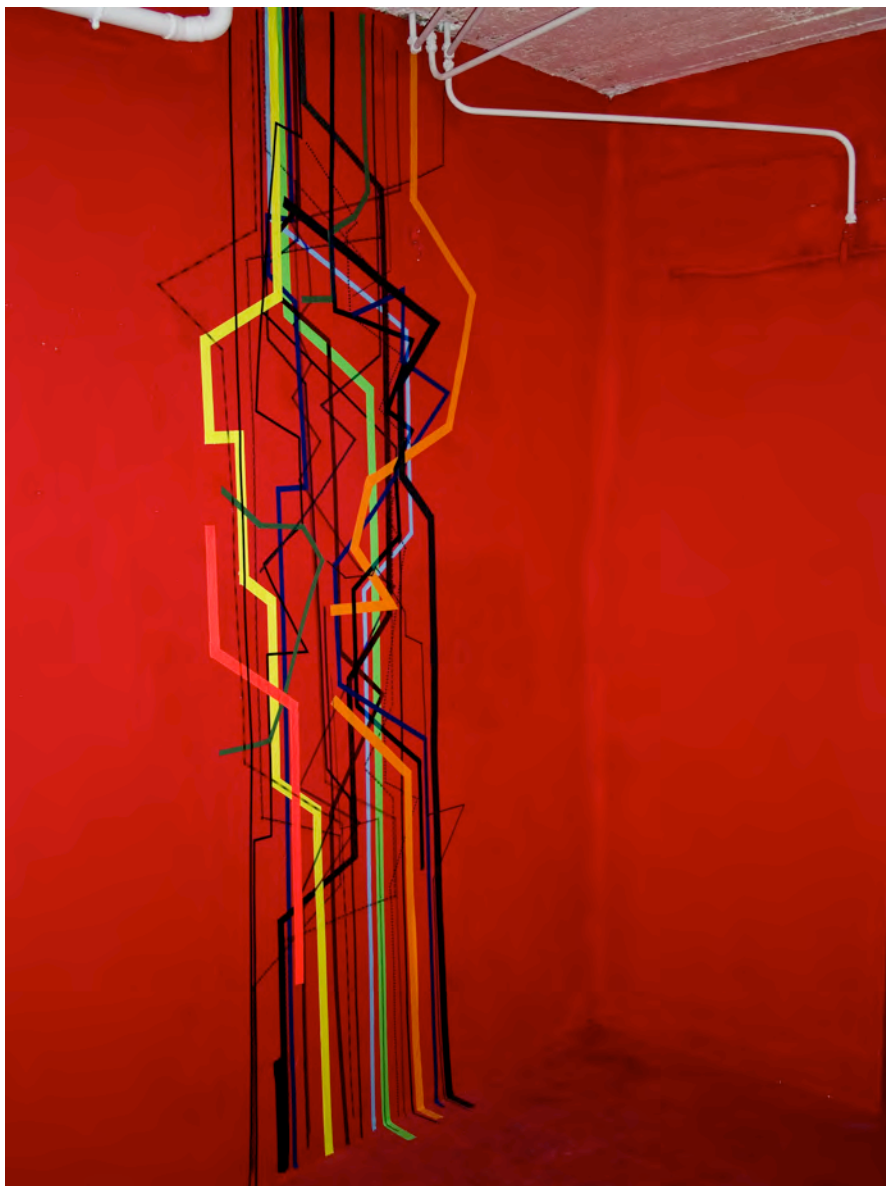
A: That's enough, it's no use. Forget it - and thanks!

B: Okay. We'll forget it - you're welcome.



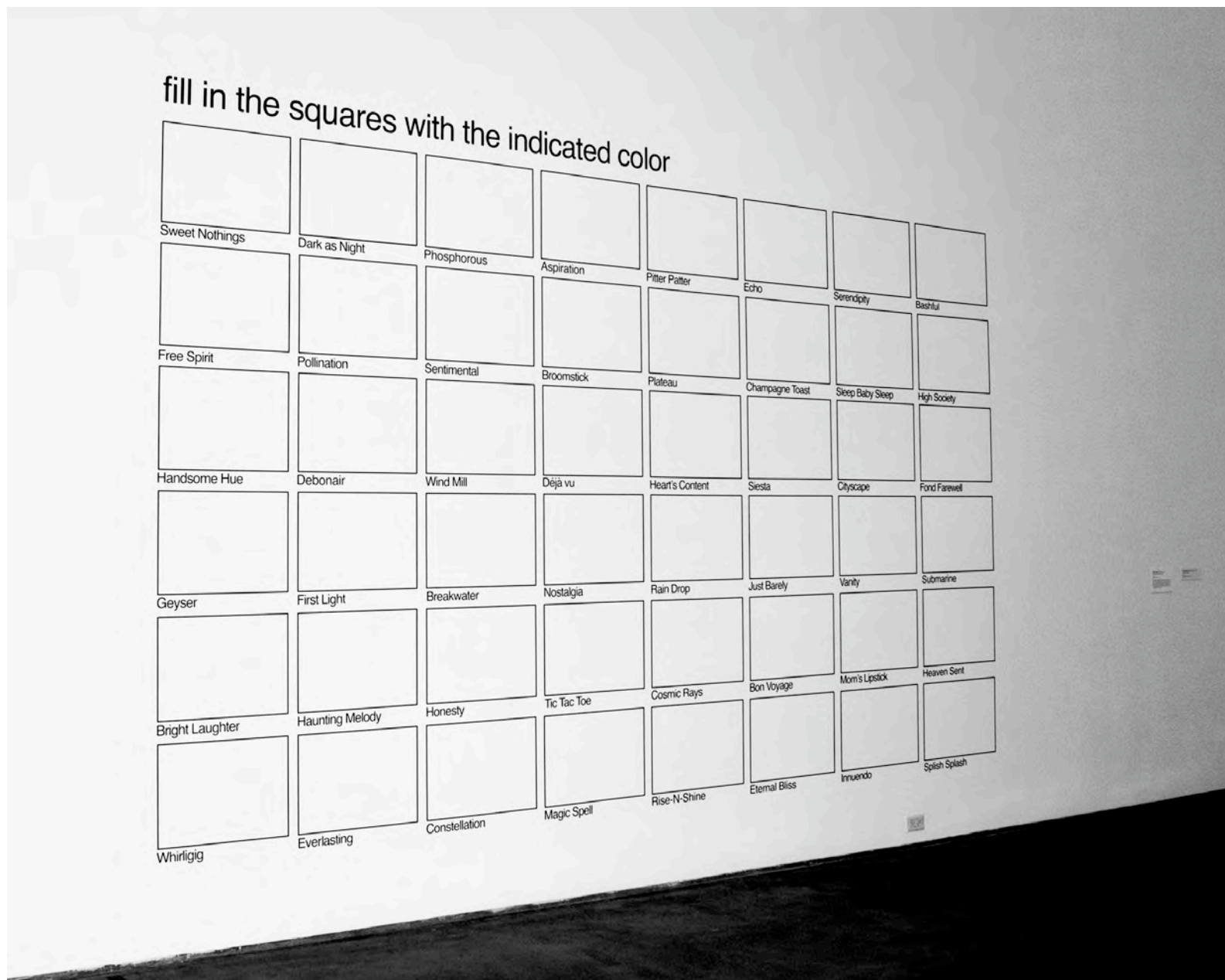
I don't understand..... (You had no ninth of may!)

Vinyl text, polymer clay sculpture, tabloid publication
Installation view at Autocenter, Berlin. (2008)



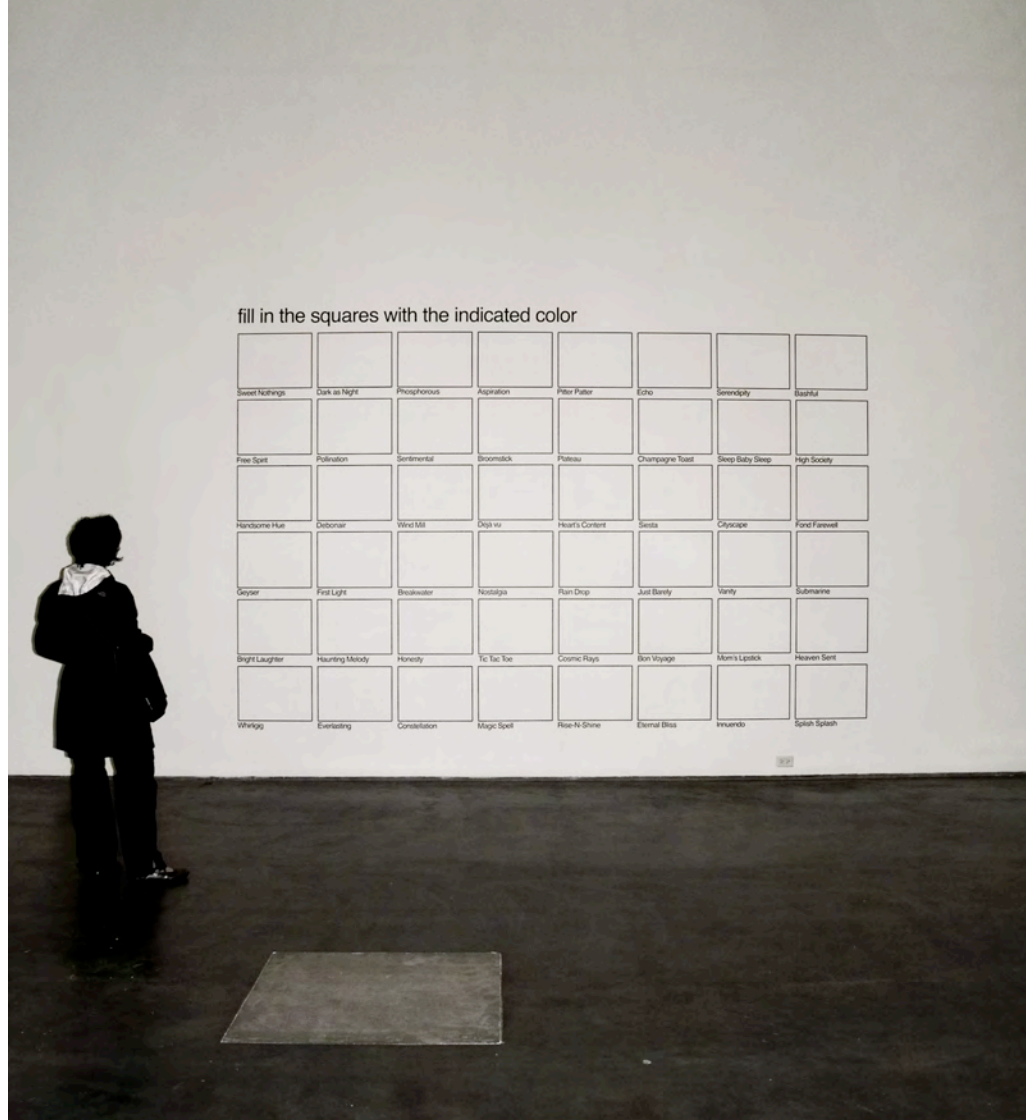
You had no ninth of may! (in the wrong end of time)
Tape drawing

Installation at "The Moonlight Show" (Art Brussels)
2008



Untitled / coloring book (2005 - 2007)
variable dimensions, vinyl appliqué

Installation at the Museum of Contemporary Art, Chicago
on occasion of the exhibition "Escultura Social" (2007)



Untitled / coloring book (2005 - 2007)
variable dimensions, vinyl appliqué

View of installation at the Museum of Contemporary Art, Chicago
on occasion of the exhibition "Escultura Social" (2007)

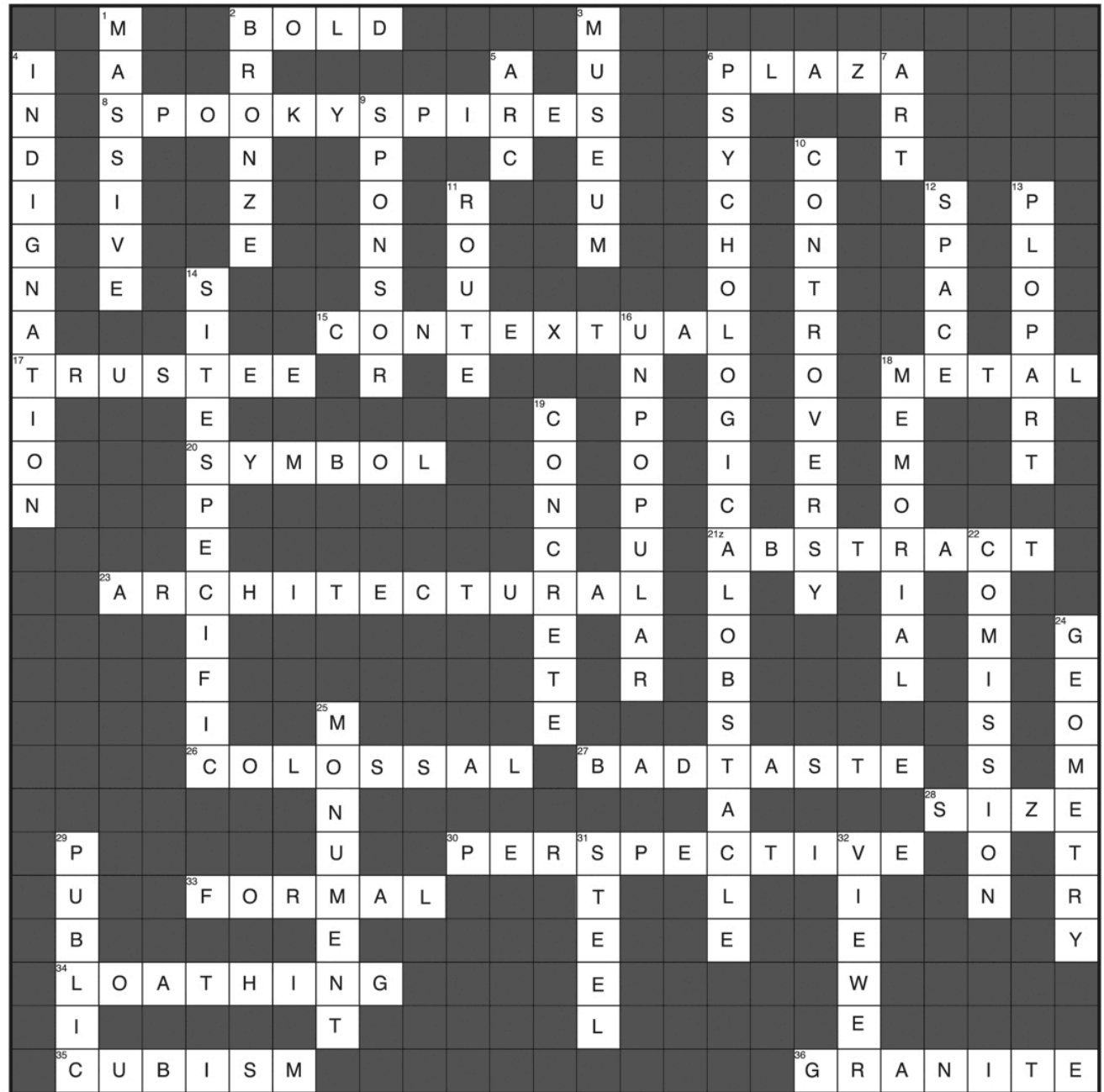
Untitled

(crossword series)

variable dimensions
paper, vinyl appliqués
2006 / 07

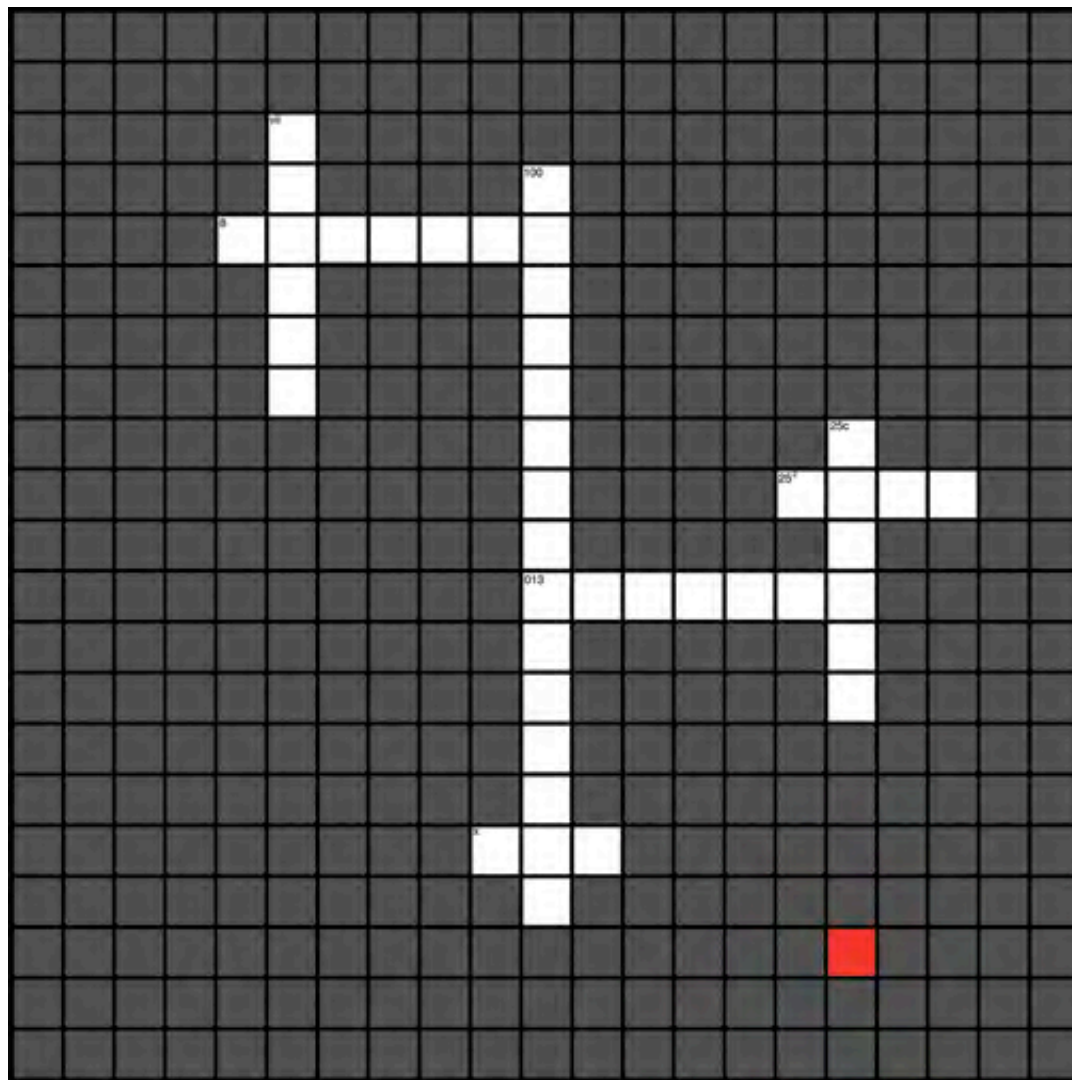
Published in:
Re-shuffle
(a project by curatorial students
at Bard College, 2006)

Zing Magazine (2007)



There has been a miscalculation...
(crossword series)
2007

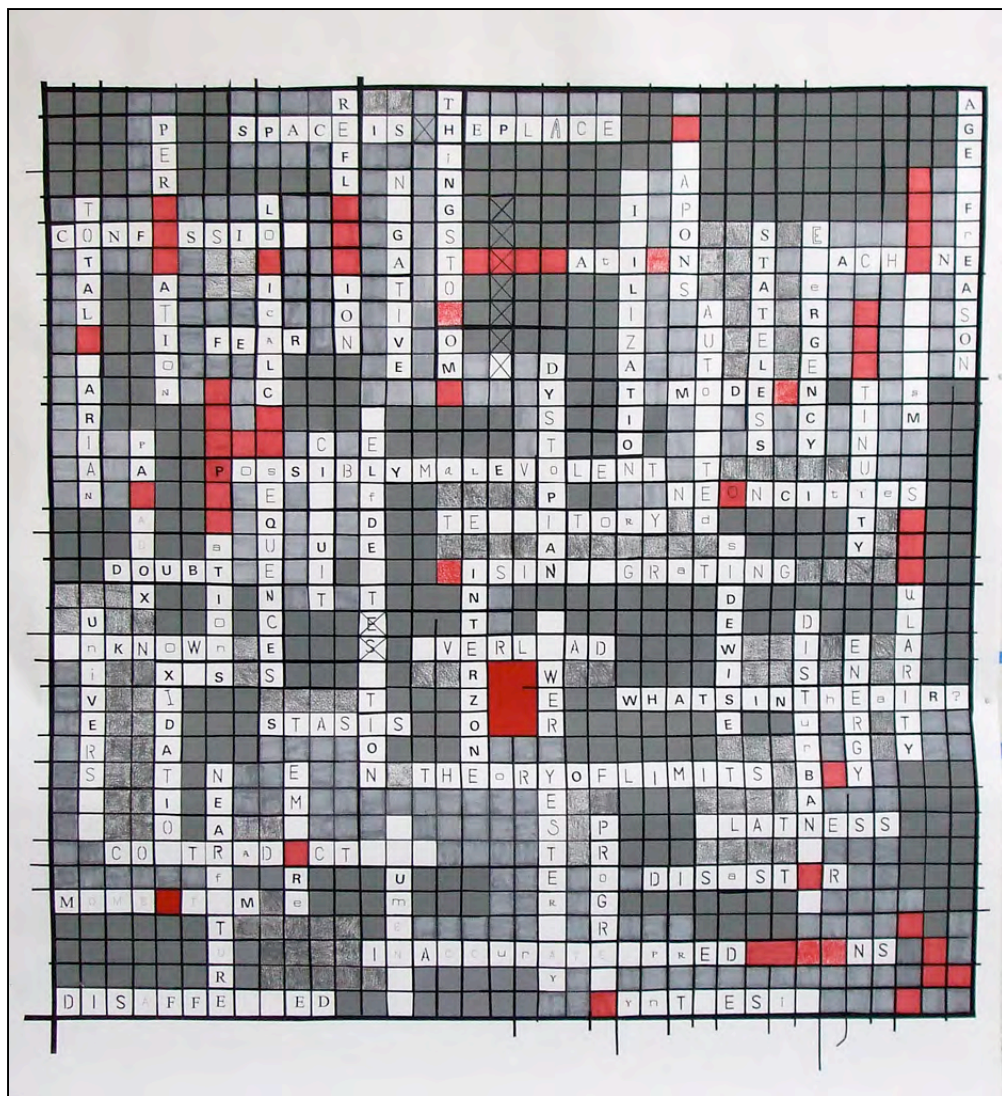
Digital C-Print / Vinyl appliqué
30" x 30"





There has been a miscalculation...
(crossword series)
2008

Mounted digital print
24" x 16"



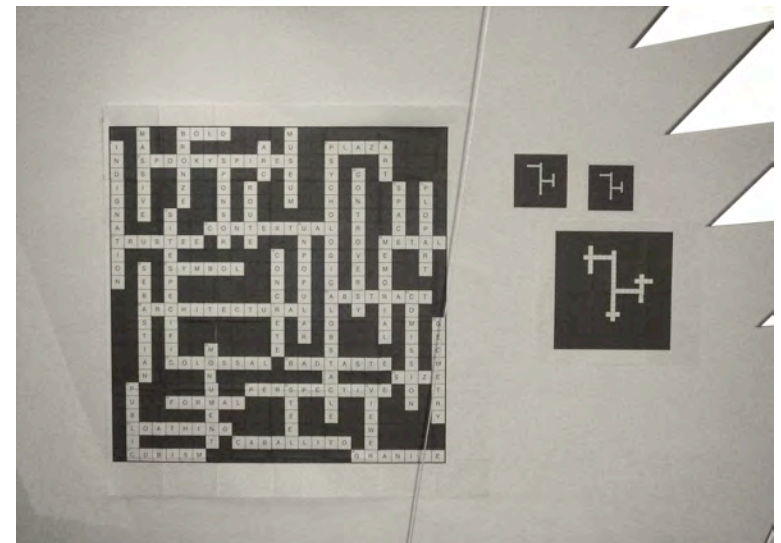
(detail)

There has been a miscalculation...

(crossword series)

2007

Mixed media drawing on fabriano academia paper
65" x 65"



We may not need to build anything new (2008)
 Blank bunting, construction materials, ceiling structure, crosswords
 Variable dimensions.

RETURNING A GIFT



Returning a gift (proposal)

(see reference video)

120 years ago, a gift of 200 musical instruments called harmonipans was given to Mexico City by the City of Berlin. The harmonipan is an automatic instrument, similar to player pianos and music boxes, that re-plays popular songs pre-recorded on its punch-card like mechanism, which is enclosed within a lavishly decorated wooden box, bearing inlays of wooden flower motifs.



The harmonipans were made by **Frati & Co.**, a company located at Schoenhauser Allee #73, in Berlin, and were a popular instrument for street public performances in Germany (at the time).

It must be noted that German players were not musically trained, and operated harmonipans with the same technique used to maneuver old-fashioned meat grinders. It was customary for them to wear a vaguely military-looking uniform.



The 200 boxes that arrived to Mexico had a pre-recorded selection of both popular Mexican and German songs of the time, including polkas, waltzes and corridos. Quickly becoming popular, they are now a staple of daily life in the center of Mexico City, and over the past century became so familiar as to appear as a local custom – almost no one now knows that they are from Germany (despite the fact that they bear the manufacturer's name and the Berlin address). Mexican harmonipan players also wear a uniform that is something of a mixture between that of a traffic cop and a hotel bell boy.

Only one person in the past 60 years knew how to tune these mechanical instruments: señor Alfonso Lázaro García, who sadly passed away in 1965. During the ensuing decades, the instruments went completely out of tune, so much so that the sounds they produce today appear to be totally abstract, and the melodies are not recognizable. However the tradition of having these instruments played on the streets is so strong, that most people do not mind the strange noise they hear coming out of these objects and happily give money to the players in reward.

The project consists of bringing 10 of the harmonipans and the players from Mexico City to Berlin for a period of one week, during which they would play at various public locations and solicit donation just as they do in Mexico.

(see reference video)

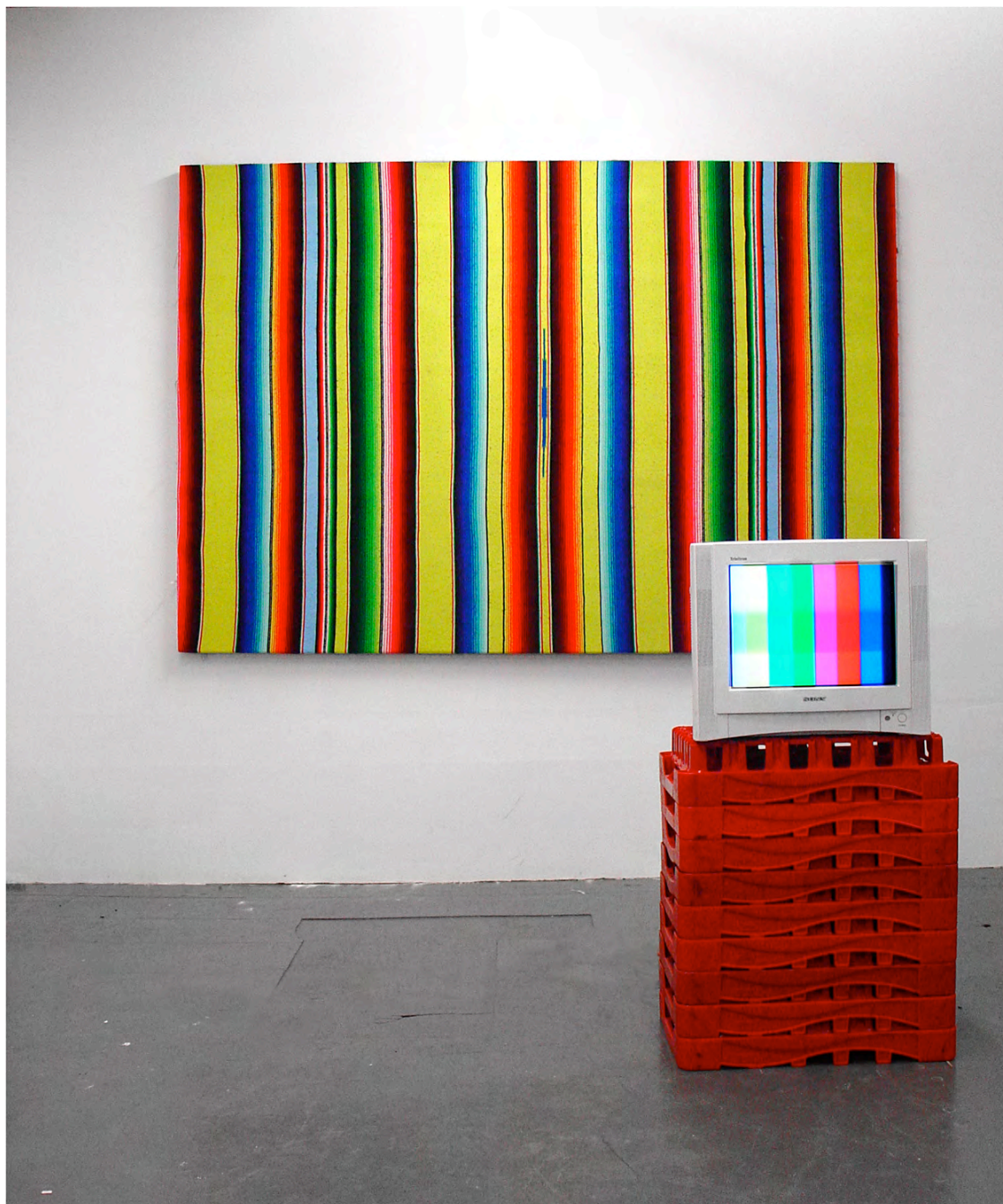


Project for a Garden Path

Garden path, made to resemble a 17th century meditation garden built with discarded soda crates

2006 - 2007





Study for Color Bars

video loop, false color field painting
Variable dimensions

2004 (enclosed reference video)



Untitled Systems

5 cubes of different sizes built with vintage Lego blocks
2005



Real Art

Marketing campaign, mixed media
2004 - 2007

9 minute infomercial

Merchandise

Website - <http://www.real-art.tv>

Installation view, Mexico City, 2004

(see video)





Real Art (2004 - 2007)
Marketing campaign, mixed media

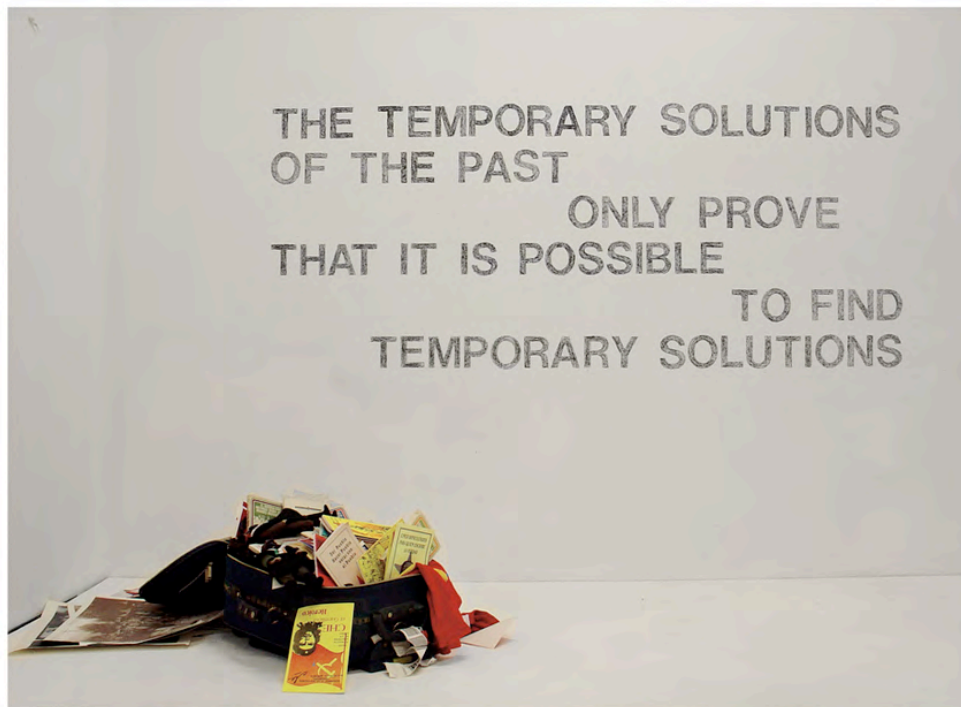
Installation view MUSAC, Spain - 2006



Real Art
Marketing campaign
2004 - 2007

Some of the artists certified
through Real Art



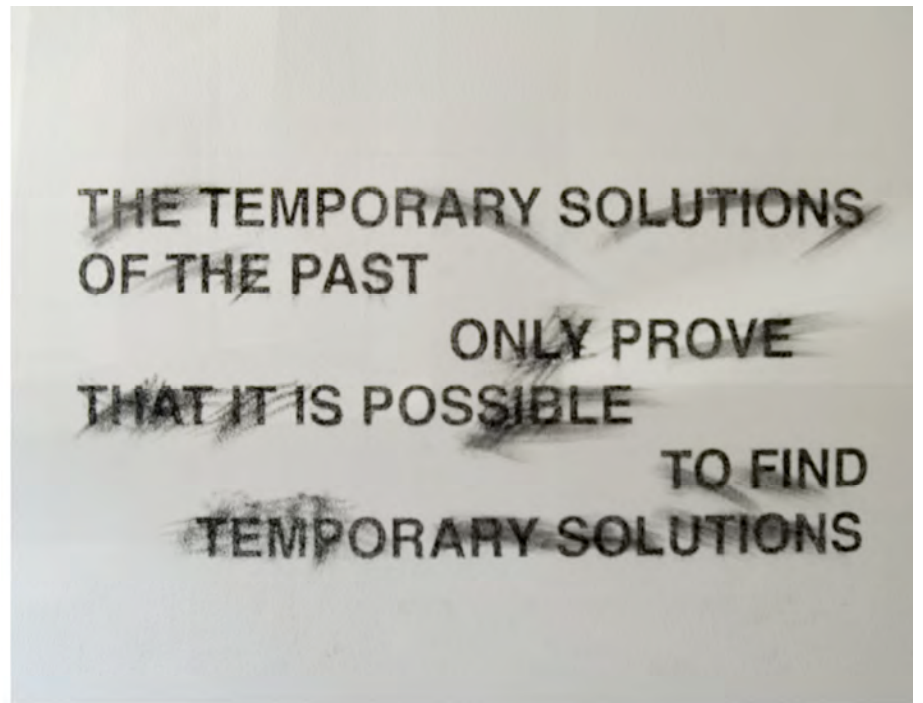
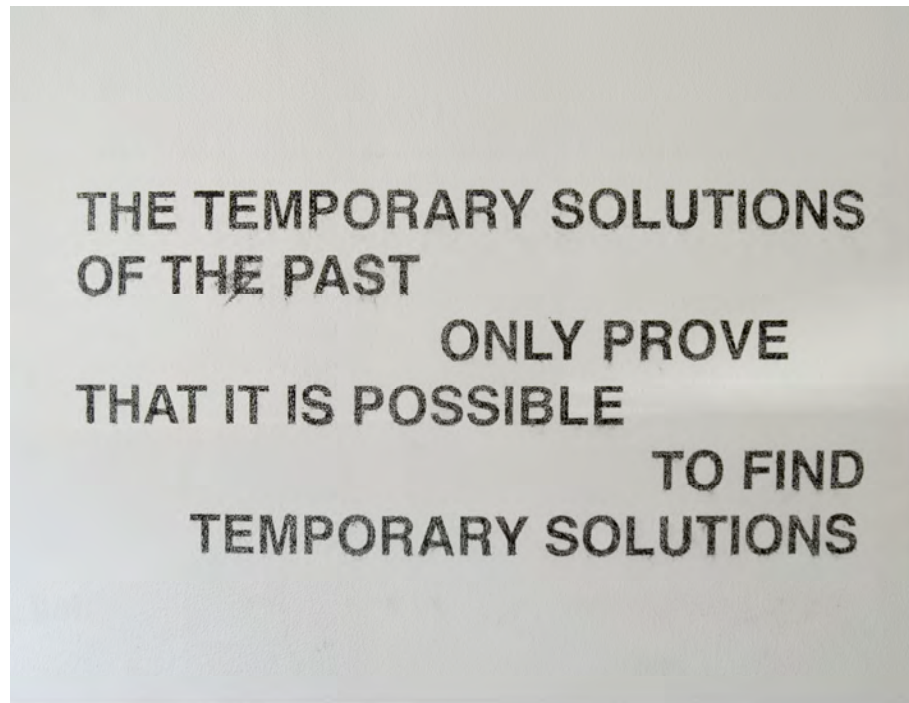


Temporary Solutions

Installation based on revolutionary propaganda purchased in Mexico City, wall text, slide show.

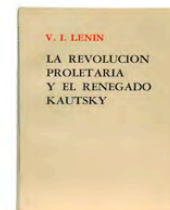
Variable dimensions

2005 - 2006



Temporary Solutions
Charcoal and grafito on wall surface
Variable dimensions

2006



Temporary Solutions (2005 - 2006)
Selection of slide show elements.



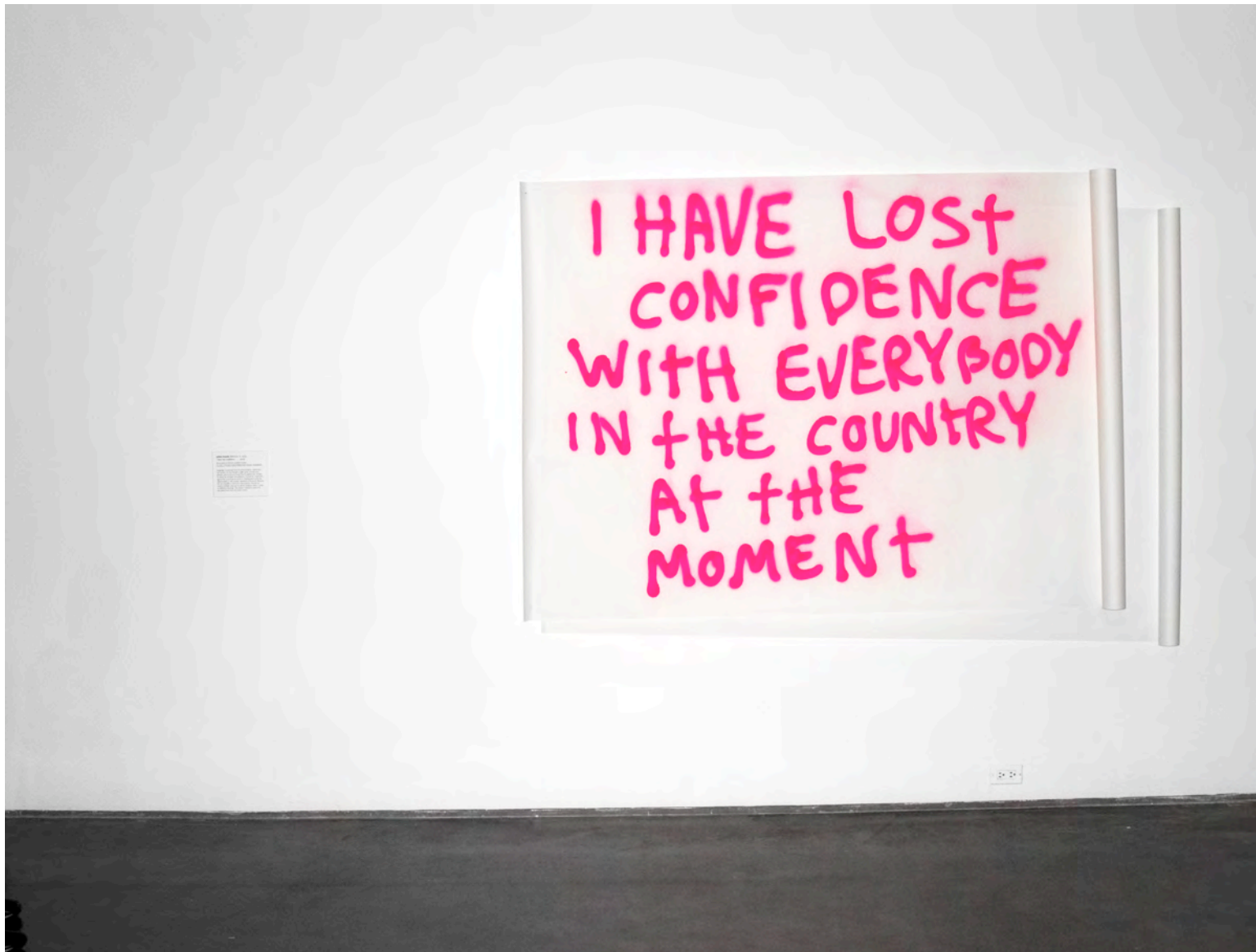
Untitled (faces), 2008
Installation, variable dimensions



Standing Room

The national anthems of all the countries recognized by the UN are played simultaneously, until one by one they end.

Speaker, sound recording / variable dimensions (Installation view at Transmediale 08, Conspire!)
2008 (enclosed reference video)



I have lost confidence with everybody in the country at the moment, portable graffiti (2006)

Spray paint on Fabriano academia paper, variable dimensions

Installation at the Museum of Contemporary Art, Chicago
on occasion of the exhibition "Escultura Social" (2007)



MAO
MARX
ERDA

mmm(h) - (work in progress)
C-Print (30" x 40") / Vinyl appliqué (variable dimensions) / open edition sticker 5" x 5"



Bill's Art World

A few years ago, I was living in Bushwick Avenue, in Brooklyn. Across the street from my apartment, at 39 Bushwick Ave (right next to the Laundromat) there was "Bill's Art World", a storefront space which was always closed.

Although I never met Bill personally, I suspect that what he meant to call his shop was really "Bill's World of Art". However, the small mistake in wording, combined with the hermetic feel of the perpetually closed gate, made the storefront much more mysterious and interesting: what precisely is behind the gate? - a very busy place with galleries, museums, art fairs and magazines, artists, curators and collectors? A parallel version of the existing international art world, complete with biennials, residencies and international competitions, in a perfectly miniaturized version accessible through the Aleph-like portal of Bill's storefront? And is this totality arranged according to the idiosyncratic vision of Mr. Bill - his personal idea about how an art world should be? Does it then also include overpriced university programs, power-hungry curators, predatory dealers, greedy collectors, superficial and ego-centric artists, etc., etc., or is it a better Art World than the one we have?

Bill's Art World (2005)

30" x 40" Digital C-Print, vinyl text appliqué



Those Halcyon Days (work in progress)

Wall paper assembled from photographs of images discolored by the sun, where only the cyan ink remains



e-flux video rental (2004 - 2008)
New York location, 2004

(collaboration with Anton Vidokle)





e-flux video rental
Frankfurt branch (Portikus), 2005



e-flux video rental
Berlin branch (Kunst-Werke), 2005



e-flux video rental
Amsterdam branch (Manifesta Foundation), 2005



e-flux video rental
Seoul branch (Insa Art Space), 2005



e-flux video rental

Mucsarnok Kunsthalle, Budapest. 2006 (reconstruction of the original installation in New York City)