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\_RTS S\_NT\_ MÒNIC\_

20 JUNE - 6 SEPTEMBER 2009

# AFTER ARCHITECTURE

Typologies of the Afterwards

collective exhibition

AFTER ARCHITECTURE.

Typologies of the Afterwards

Terence Gower, Pia Rönicke, Xavier Arenós, Vangelis Vlahos, Laurent Malone/Dennis Adams, Gregor Graf, Mounir Fatmi, Heidrun Holzfeind, Xavier Monteys, Didier Bay, Jordi Colomer, Tim Etchells, Alexander Apóstol, Jan Tichy, Clay Ketter, Chris Mottalini & Lara Almarcegui.

Curated by Martí Peran,  
in conjunction with Andrea Aguado.

Arts Santa Mònica 2009 (Barcelona)

# AFTER ARCHITECTURE

## Typologies of the Afterwards

Back **TERENCE GOWER, PIA RÖNICKE, XAVIER  
ARENÓS, VANGELIS VLAHOS, LAURENT  
MALONE - DENNIS ADAMS**

Interior **GREGOR GRAF. MOUNIR FATMI, HEIDRUN  
HOLZFEIND, XAVIER MONTEYS**

Around **DIDIER BAY, JORDI COLOMER , TIM  
ETCHELLS, ALEXANDER APOSTOL**

Demolition: **JAN TICHY, CLAY KETTER, CHRIS  
MOTTALINI, LARA ALMARCEGUI**

**20 june - 6 september**

**Arts Santa Mònica  
RING (first floor)  
& LABORATORY (second floor)**

**Produced by: ARTS SANTA MÒNICA -  
DEPARTMENT OF CULTURE  
AND COMMUNICATIONS MEDIA**

An autonomous essay, a compilation of materials that encourage reflection on the 'afterwards' of construction; a proposal structured around certain 'typologies of the afterwards': Back,

Interior, Around, Demolition.

## After Architecture. Typologies of the Afterwards

Architecture and town planning act with the aim of regulating lifestyles based on ideas that may be well-intentioned, but which are not always suited to users' day-to-day needs. This project seeks to ascertain the effects and transformations that architecture suffers through experimentation in real contexts and real time. The essay is organised according to different typologies of the afterwards: Back, Interior, Around and Demolition

### Back

Behind the appearance of the façade, a Rear exists in architecture, one which conceals the ideological bases of architecture's formal proposals. By reconstructing this Back, we can identify the intentions of architectural programmes and, by extension, their habitual failings.

(Vangelis Vlahos, Terence Gower, Pia Ronicke, Xavier Arenós)

### Interior

The domestic Interior is the space where architecture attempts to determine most explicitly certain conventional lifestyles. Nonetheless, Interiors are also places where real life alters and adapts architecture according to its needs.

(Gregor Graf, Mounir Fatmi, Heidrun Holzfeind, Xavier Monteys)

### Around

Architecture and town planning are the formal solutions imposed for regulating the territory, but social dynamics proliferate Around the same architecture, and these end up changing plans and turning the site into something completely different.

(Laurent Malone/ Dennis Adams, Tim Etchells, Didier Bay, Jordi Colomer, Alexander Apóstol)

### Demolition

Ruin is the final fate of all architecture; however, far from the

romantic outlook that saw the triumph of nature in such ruins,  
demolition work proliferates today in obedience to interests  
dictated by economic and political agendas.

(Lara Almarcegui, Chris Mottalini, Clay Ketter, Jan Tichy)

# ACTIVITIES

>Presentation *Manuales Rotor*, magazine

& Presentation-performance '*Contro l'architettura*'

Franco La Cecla, (Bollati Boringhieri, Turin, 2008), by the author.

>Presentation *Roulotte 05*, magazine

Special issue devoted to the conflict in Palestine.

Main Hall – 30 June 2009 – 7.00 p.m. 21.00 p.m

Admission free. Limited number of seats

## Martí Peran

### AFTER ARCHITECTURE

#### Tipologías del después

It has been acknowledged on numerous occasions: modernity configured itself as a culture of promise. Its notions of value were installed in a more or less distant future as a strategy for giving them enough historical credit and, by extension, for encouraging the modern subject to accept the condition of suffering patiently. Happiness would then come within our reach one day soon if we applied ourselves diligently to doing as we were told.

The modern story was

thus articulated within a time that was abstract,

deferred and planned. Modern town planning and

architecture were the instruments that captained the

*planning* of history in spatial terms, by means of the

layout of the cities and

buildings that were to accommodate life within the logic

of welfare. Modern architecture was thus identified with

a clear commitment: to erect a built space in order for time to *progress* smoothly into the future<sup>1</sup>. In any case, a governed space – the imposition of a single direction running through the very idea of progress – for a life designed in advance. In contrast to this *planning* inscribed in the progressive logic of a linear time without conflict, we are now witnessing the return of real time. In line with the laws of entropy by which a structure of notable cultural complexity will inevitably undergo a multiplication of its inherent processes of degradation and disintegration, the modern project has declined into endless sequels produced by its own (dis)solution. Architecture as the spatial planning of a hegemonic Great Hope has been succeeded by an infinity of entropic movements that dissolve its plans, parasitise its body, reverse its intentions and recycle its remains. Each of these dynamics is simply the consequence of the injection of real time into the architectonic container,

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<sup>1</sup> David Harvey has lucidly reconstructed the history of “utopianism as spatial play” in the control of temporality and the repression of the dialectics of social process. (D. Harvey, *Spaces of Hope*. University of California Press, 2000; Spanish ed., *Espacios de esperanza*. Akal, Madrid, 2003, p.183 & ff.)

which is unable to contain the plurality of needs and possibilities that real life deploys within its sheltering skin. Modern architecture sought in some way to suspend time and provide a springboard from which to dream the future, but there is no suspended time, only consumed time, and this leads to the proliferation of experiences, at times in step with the doctrine, but very often undisciplined and unpredictable. Modern architecture was raised as an unpolluted giant body from which to proclaim a Great Plan for the future, but these blameless intentions have proved highly vulnerable to the immediate aftermath of their appearance and their first brushes with real life. This is the precise inflection at which I want to situate these reflections: in the small slippage that separates architecture as premeditated planning informed by a single purpose and what actually takes place in the afterwards of architecture once it has entered into the plurality of real times: **after architecture**. In order to develop this title I propose to distinguish four possible **typologies of the afterwards**: Back, Interior, Around and Demolition. The notion of typology is not arbitrary. It is not just a matter of using a concept common in architectural terminology, but

of redoubling the paradox by temporalising – the after that diversifies – the idea of typology that in the first instance designates types and solutions that are supposedly stable and categorical. The typologies of the afterwards would in this way come to compose a kind of heterotopia<sup>2</sup> of architecture, there where it would always be other than itself and beyond its own static determinations.

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<sup>2</sup> Michel Foucault, Dits et écrits. Des espaces autres (conférence au Cercle d'études architecturales, 14 mars 1967), in Architecture, Mouvement, Continuité, No. 5, October 1984, pp. 46-49.

# EXHIBITION WORKS

## **Lara Almarcegui**

*Wastelands Map Amsterdam: A guide to the empty sites in the city*, 1999

Projection of 80 slides. Two maps.

Fonds régional d'art contemporain de Bourgogne, France.

- *A wasteland in Rotterdam Harbour*. Rijkswaterstaat, Rotterdam, 2003.

- *Guide to the undefined places of Lund: Wasteland, empty lots, abandoned buildings and gardens*. Lund Konsthallen, 2005.

- *Guide to the wastelands of São Paulo, a selection of the most interesting empty places in the city*. São Paulo Biennial, 2006.

- *Guide to Al Khan, An empty village in the city of Sharjah*, Sharjah Art Biennial, 2007.

- *Guide to the wastelands of the Port of Lisbon, a selection of the most interesting empty places on the shore of the Tejo*. Galeria Luis Serpa Projetos y Trienal de Arquitectura de Lisboa, 2007.

- *Guía de descampados de la Ría de Bilbao/ Guide to the Wastelands along the Bilbao River Estuary*. Sala Rekalde, 2008.

- *Ruins in the Netherlands XIX-XX, Rotterdam 2008*. Episode Publishers, Rotterdam, 2008.

- *An empty terrain in the Danshui River, Taipei*, Bienal de Taipei, 2008.

## **Alexander Apóstol**

*Residente Pulido Invasión*, 2009

Series of seven digital photographs

Installation dimensions: 3.00 x 7.80 cm

## **Xavier Arenós**

*Construcción#1*, 2009

Text: D. Abad de Santillán (Tiempos Nuevos, III, No. 1, 1-1-1936)

Wood 56 x 74 x 106 cm

*Construcción#1 (Polideportivo)*, 2009

Plotter: 90 x 130 cm

*Construcción#2*, 2009

Text: D. Abad de Santillán (Tierra y Libertad, No. 150, 23-2-1934)

Wood 64 x 69 x 82 cm

*Construcción#2 (Cineclub)*, 2009

Plotter: 90 x 130 cm

## **Didier Bay**

*Mon quartier*, 1969-1971

915 black and white photographs and 137 bilingual (English and French) texts collected in ten albums measuring 29.7 x 21 cm

Each photo: 9 x 13 cm

Fonds régional d'art contemporain de Bourgogne, France

## ***Jordi Colomer***

*Avenida Ixtapaluca (houses for Mexico), 2009*

Video and projection room, 6 min

HDCAM master, stereo

A CO-producciones (Barcelona) and Maravills (Paris) production

In collaboration with: 7<sup>th</sup> Mercosur Biennial (Porto Alegre, Brazil),  
SEACEX, CCE (Mexico)

## ***Tim Etchells***

*City Changes, 2008*

20 framed texts on A4 paper

Each measuring 30 x 21 cm

## ***Mounir Fatmi***

*Skyline, 2007*

1,200 VHS video tapes

Installation dimensions: 3.80 x 8.20 m

## ***Gregor Graf***

*Lentia 22.00, 2004*

30 photographs, each measuring 30 x 40 cm

## ***Terence Gower***

*Wilderness Utopia, 2008*

Video: 3' 22"

Digital prints, 89 x 230 cm

## ***Heidrun Holzfeind***

*ZZB / Communist housing blocks in Warsaw, 2008-2009*

## ***Laurent Malone / Dennis Adams***

*JFK, 1997*

Disassembled book, 486 pages (243 sets of paired photographs,  
each measuring 17 x 24 cm)

## ***Xavier Monteys***

*La habitación secreta, 2009*

Installation. In collaboration with Anna Puigjaner

## **Chris Mottalini**

*After you left they took it apart: demolished Paul Rudolph homes, 2007*  
Triple projection (56 colour photographs)

## **Pia Rönicke**

*Urban fiction, 2003*  
Video projection: 16'40''. Seven B/W prints on A1 paper

## **Jan Tichy**

*Dahania. Yasser Arafat International Airport, 2006*  
Paper models on sand and framed poster  
Dimensions: 120 x 45 x 15 cm; ink jet print 200 x 35 cm  
Courtesy of Magasin 3 Stockholm Konsthall

## **Clay Ketter**

*Herlihy, 2007*  
Photograph: C-Print, Diasec. Edition 1 of 3. 378 x 100 cm  
Courtesy of the artist and Bartha Contemporary, London  
*Shadow Lawn Ave., 2007*  
Photograph: C-Print, Diasec. Edition 1 of 1. 330 x 178 cm  
Courtesy of the artist and Bartha Contemporary, London

## **Vangelis Vlahos**

*Buildings that proclaim a nation's identity to the world should not be misunderstood, 2003*  
Model, archives (photographs, photocopies and texts) and collage  
Scale: 1:150. Dimensions of the table with the model: 158 x 100 x 125 cm  
Courtesy of the Teixeira de Freitas Collection, Lisbon

# BIOGRAPHIES

## Dennis Adams

Des Moines, 1948. Lives and works in New York.

*He is internationally renowned for his public interventions and museum installations that address the processes of collective amnesia and social exclusion in the design and use of architecture and public space. He has produced public projects in Austria, Canada, Denmark, England, France, Germany, Ireland, Israel, Spain, The Netherlands, Switzerland, and the United States. He is a professor in the Department of Architecture and Director of the Visual Arts Program at MIT in Cambridge, MA.*

## Andrea Aguado

Aguado took her degree in art history at the University of Seville. She went on to take a Master's degree in advanced studies in art history at the University of Barcelona. She is currently researching contemporary meanings of ruins.

## Lara Almarcegui

Zaragoza, 1972. Almarcegui lives and works in Rotterdam. Since 1999, her projects have been exhibited in the Stedelijk Museum Bureau, Amsterdam; Witte de With, Rotterdam; the Pontevedra Biennial; the Turin Biennale; Le Grand Café Art Centre, Saint-Nazaire; the Liverpool Biennial; Index, Stockholm; De Appel, Amsterdam; FRAC Bourgogne, Dijon; and the Kunsthalle, Lund. Between 2006 and 2008, she completed projects for the São Paulo Biennale; Momentum, the Nordic Festival of Contemporary Art; the Seville Biennial; Frieze Projects, London; the Civic Gallery of Contemporary Art, Trento; the Sharjah Biennial; LIAF; the Sandretto Foundation of Turin; and, most recently, the Gwangju Biennale and the Taipei Biennial. She works with the Ellen de Bruijne Projects Gallery in Amsterdam and Pepe Cobo in Madrid.  
*[www.braakliggendterrein.nl](http://www.braakliggendterrein.nl)*

## Alexander Apóstol

Barquisimeto, Venezuela, 1969. Apóstol now lives in Caracas. He has had solo exhibitions in Mexico, Brazil, Venezuela, Guatemala, Ecuador and the United States, and his photographs have appeared in group exhibitions throughout Latin America, Italy, and the United States. He has been artist-in-residence at the Museum of Contemporary Art in Maracay, Venezuela; and participated in workshops on photoengraving in Vermont, photography painting in Caracas, and fashion photography in London.  
*[www.alexanderapostol.com](http://www.alexanderapostol.com)*

## Xavier Arenós

Vila-real, 1968. Arenós lives and works in Mataró (Barcelona). He has recently participated in the exhibitions: *L'esthétique des frontières*, Bonlieu Scène

Nationale, Annecy (2009); *Awaiting*, Galería Valle Ortí, Valencia (2008); *Archivo Espartaco-Los Colectivizadores*, Rodalies 2, Espai d'Arts, Roca Umbert-Fàbrica de les Arts, Granollers (Barcelona); *No Place Like Home. Perspectives on Migration in Europe*, Argos, Brussels; and *Post-it City. Ciutats ocasionals*, CCCB (Centre de Cultura Contemporània de Barcelona), Barcelona.

[www.xavierarenos.com](http://www.xavierarenos.com)

## Didier Bay

Paris, 1944. He became known in the 1970s as an exponent of "narrative art", mixing photography and written text of an autobiographic nature. Since then, with a radical, intransigent spirit, Bay has been steadfast in denouncing cultural stereotypes. Perhaps this is why, despite an international career, he remains a marginal and unclassifiable artist. He is best known for a book published by Akademie Schloss Solitude in 1993, entitled *Muses & Musées*

## Jordi Colomer

Barcelona, 1962. Originally trained as an architect, Colomer has evolved from the sculpture and drawings of his early work to the use of photography and video in his more recent work. His first solo exhibition was held at the Miró Foundation's "espai 10" in 1986. He has held exhibitions at the MACBA and the Carles Taché Gallery in Barcelona, as well as in Madrid and Juana de Aizpuru. He has likewise exhibited in several venues in France, Switzerland and Germany. In addition, he has participated in important groups shows, such as those held at the Serpentine Gallery and Camden Arts Centre in London, Espace VOX in Canada, and others in Portugal, Mexico and Austria, among other countries. He recently presented the exhibition *fuegogratis* at the Jeu de Paume Centre in Paris and the La Panera Art Centre in Lleida.

[www.jordicolomer.com](http://www.jordicolomer.com)

## Tim Etchells

(1962) His work ranges from performance to video, photography, text projects, installation and fiction. His monograph *Certain Fragments (Forced Entertainment and Contemporary Performance)*, (Routledge 1999) is widely acclaimed. In recent years he has exhibited work at Sketch and Butchers (both in London), Netherlands Media Art Institute (Amsterdam), Sparwasser HQ (Berlin), Art Sheffield 2008, ArtFutures (Bloomberg SPACE, London), The Centre for Book Arts, Canada and Exit Art (all New York), Kunsthau Graz and Manifesta 7 (2008) in Italy. He is currently Legacy: Thinker in Residence (2009-2010) at Tate Research and LADA.

[www.timetchells.com](http://www.timetchells.com)

## Mounir Fatmi

Tangier, 1970. Lives and works in Paris, France. Mounir Fatmi's work has been exhibited in the Migros Museum für Gegenwartskunst, Zurich,

Switzerland; the Museum Kunst Palast, Düsseldorf, Germany; Centre Georges Pompidou, Paris, France; and the Mori Art Museum in Tokyo, Japan. He also recently participated in the Gwangju Biennial, Korea, and the 2nd Seville Biennial, Spain. His work was included in the 2007 1st Luanda Triennial in Angola, 8th Biennial of Sharjah and the 52nd Biennial of Venice. In 2008, he was part of the program *Paradise Now! Essential French Avant-Garde Cinema 1890-2008* at the Tate Modern in London.

[www.mounirfatmi.com](http://www.mounirfatmi.com)

## Gregor Graf

Vienna, 1976. His primary media are photography and drawing, often in combination with installations. He has also worked in Chicago / USA and Düsseldorf / Germany. His participation in shows includes *Am Sprung / O.K. Center for Contemporary Art*, Linz 2008; *unterwegs sein, Kunstraum Düsseldorf*, Düsseldorf 2008; *Space Invasion, Laudongasse*, Austrian Museum of Folk Life and Folk Art, Vienna 2008; *ACF / Visual Arts Platform - hidden town / London*, London 2008; *Heaven Gallery - Gregor Graf in Chicago*, Chicago 2007; *Forum Stadtpark - The Maerz.Show*, Graz 2006; *Simultan - zwei Sammlungen österr. Fotografie* - MdM, Museum der Moderne, Salzburg 2005; *town - landscapes, Erlacher / Graf / Knaak*, gallery Fotohof, Salzburg 2004; *Open House - Art in the Public Sphere*, O.K Center for Contemporary Art / Linz - 2004.

[www.gregorgraf.net](http://www.gregorgraf.net)

## Terence Gower

Canada, 1965. Lives and works in New York and Mexico City. Terence Gower works primarily with strategies of representation in Modernist architecture. He has exhibited his installations and videos in museums, galleries and public sites in Europe, Latin America, the US and Canada. A monograph on his work, *Ciudad Moderna*, was just published by A&R/Editorial Turner, Mexico City. Gower is represented by Galerie M+R Fricke, Berlin.

[www.terencegower.com](http://www.terencegower.com)

## Heidrun Holzfeind

Studied at the Academy of Fine Arts in Vienna and at Cooper Union in New York. She lives and works in New York. Her works have been shown recently at Manifesta7, Trentino; Documentary Fortnight exhibition, MOMA, New York (2008); *PhotoCairo 4* in Cairo (2008); and Festival der Regionen in Austria (2007); solo exhibitions include Sala de Arte Público Siqueiros in Mexico City (2008); Galerie im Taxispalais, Innsbruck (2007); Lado b, MUCA Museum Mexico City (2005); Artists Space / project room, New York (2005); W139 in Amsterdam (2004).

[www.heidrunholzfeind.com](http://www.heidrunholzfeind.com)

## Laurent Malone

Photographer. His work consists in the documentation and analysis of the transformation of the urban environment in terms of the routes people trace through the city. The act of walking is the core of the

photographic process. Our cities are the sites of the struggle for power between rationalism, embodied by architecture, and the customs of the inhabitants, who continually find new strategies for reappropriating the space. These observations of the public space which represent so many different ways of getting by, reducing urban architecture to the scale of human occupation, thus provide a basis for the necessary transformation of how we look at the phenomena of exclusion, the reappropriation of space and everything that is considered worthless.

[www.laurentmalone.com](http://www.laurentmalone.com)

## Xavier Monteys

An architect and professor of design at the Sant Cugat del Vallés School of Architecture, Monteys has been a staff writer for the journal *2C Construcción de la Ciudad* and is the author of *La gran máquina. La ciudad en le Corbusier*, *La Arquitectura de los años 50 en Barcelona* and *Casa Collage. Un ensayo sobre la arquitectura de la casa* (with Pere Fuertes). He contributes regularly to *El País* newspaper as an architecture critic.

## Chris Mottalini

Is a photographer from Buffalo, New York. He has a degree in Journalism from the University of Colorado, Boulder (2000). The project featured in this exhibition – *After You Left, They Took It Apart* – is a record of a group of homes by Modernist architect Paul Rudolph, photographed mere days prior to their demolition. These are the final portraits of these homes. Mottalini's work has been featured in many publications and was exhibited at the Museum of Contemporary Photography in Chicago.

[www.mottalini.com](http://www.mottalini.com)

## Martí Peran

Is a faculty member of the University of Barcelona as well as a critic and curator. Member of the editors team of *Roulotte*, he is also a collaborator in newspapers and art magazines (*Exit Express*, *Artforum International*). He has imparted different workshops on art criticism and curatorial practices in different institutions. He has lectured in different museums and universities (MACBA, Barcelona; USP, São Paulo; Triennale, Milano; CCEBA, Buenos Aires; Townhouse, Cairo; Contemporary Art Center; Larissa; NYU, New York). He has curated several historical and contemporary art exhibitions. He has recently curated "See how they move. 4 ideas about mobility" (Fundación Telefónica Madrid, 2005); "Glaskultur. What happened with transparency idea?" (Koldo Mitxelena, San Sebastián, 2006); "Post-it city. Occasional Cities" (CCCB, Barcelona, 2008).

[www.martiperan.net](http://www.martiperan.net)

## Pia Rönicke

Solo Exhibitions (selected): 2009: *Facing*, Centro Cultural Montehermoso Kulturenea, Vitoria, Spain. 2008: *An Usual Story from a Nameless Country*, gb Agency, Paris Travel Stories, Casco, Utrecht, Holland. 2007: *Rosa's*

*Letters - Telling a Story*, croy nielsen, Berlin. Group exhibitions (selected): 2008: *Overcoming*, Ernst Museum, Budapest After October, Elizabeth Dee gallery, New York; U-TURN Quadrennial for Contemporary Art, Copenhagen. 2007: *Archaeologies of the Future*, Sala Rekalde, Bilbao. *Building Society*, Contemporary Art Center La Panera, Lleida, Spain. *Imagine Action*, Lisson Gallery, London. *Anachronism*, ARGOS, Brussels. *Elephant Cemetery*, Artist Space, New York *Dibujos animados (Cartoons)*, Museo Colecciones ICO, Madrid.

## Jan Tichy

Prague, 1974. Lives in Tel Aviv and Chicago. Recent solo exhibitions: Herzliya Museum of Contemporary Art (2007), Museum of Contemporary Art, Chicago (2008); recent group exhibitions: Magasin 3, Stockholm (2007), Herzliya Biennial (2007), The Israel Museum, Jerusalem (2008).

## Clay Ketter

An American artist, Ketter studied art at SUNY Purchase College, New York (1985). He uses construction materials for his object-sculptures. His paintings involve a critical revision of the grid concept. His *Trace Paintings* evoke the shapes and colour contrasts left by furniture when it is removed. His solo exhibitions, include those held at Art Cologne Andreas Brändström Gallery (1995) and the Jay Jopling/White Cube, London (1996). His group exhibitions include *Young Americans 2*, at the Saatchi Gallery, London (1998), and *Against Design*, at the Institute of Contemporary Art, Philadelphia (2000). He has lived and worked in Lilla Uppåkra, Sweden, since 1988.

## Vangelis Vlahos

Athens, 1971. Lives and works in Athens. His participation in group shows includes *ISLANDS+GHETTOS*, NGBK & Kunstraum Kreuzberg/Bethanien, Berlin (2009); *Selective Knowledge*, ITYS (Institute for Contemporary Art and Thought), Athens (2008); *Monument to Transformation- fragment #4*, INDEX Foundation, Stockholm (2007); 3rd Prague Biennale (2007); 27th São Paulo Biennale (2006); *Behind Closed Doors*, Dundee Centre for Contemporary Arts, Dundee, Scotland; *Manifesta 5*, San Sebastian (2004); and the 3rd Berlin Biennial (2004).

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# AFTER ARCHITECTURE.

## Typologies of the Afterwards

Coordinator: Ester Martínez\_Arts Santa Mònica

Press Conference, 19th June, 12h

Opening 19th June, 20h

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For further information, photographs or interviews, please contact us

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