

[1]
 Julieta Aranda (México, 1975)
There Has Been a Miscalculation (flattened ammunition) [Ha habido un error de cálculo (municiones aplastadas)] Photographs, Sculpture. 2008.

[2]
 Tania Candiani (México, 1974)
Geometry of Space Stations, Tsiolkovsky 1917
 Sculpture, wood, glass. 2014 – 2016.

[3]
 Adriana Ciudad (Perú, 1980)
Ninguna parte. Site specific Installation, sculptures. 2016.

[4]
 Marlon de Azambuja (Brasil, 1978)
Nuevo universo. Participative installation, colored stamps. 2016.

[5]
 Regina de Miguel (España, 1977)
Voices of Vanishing Worlds [Voces de mundos que se desvanecen]
 Installation, photographs, video. 2013.

[6]
 Víctor Garcés (Colombia, 1978)
He aquí ese algo. Sculpture, video-Sculpture - animated loop 45sg.

[7]
 César González (Colombia, 1986)
Astros. Drawings, Sculptures. 2016.

[8]
 Alberto Lezaca (Colombia, 1971)
304 no es 309. Site specific installation, photograph, painting, Sculpture. 2016.

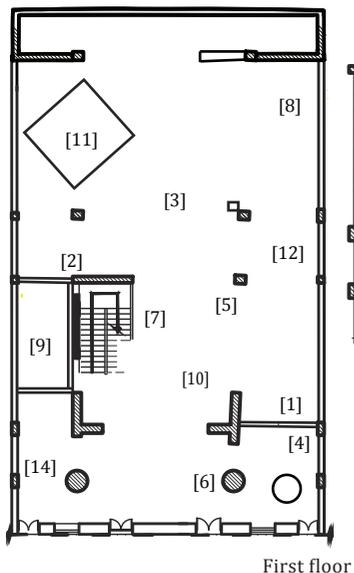
[9]
 Basim Magdy (Egipto, 1977)
Turtles all the way down [Tortugas hasta abajo]. Installation, video Super 8 film y DV, 10 min. 09 sec, sculpture, drawing. 2009.

[10]
 Mayana Redin (Brasil, 1984)
Cosmos shops. Offset print. 2016.

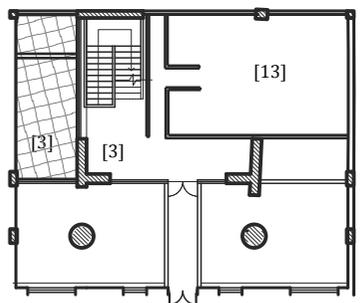
[11] [12]
 Pedro Torres (Brasil, 1982)
0. Site specific installation, video 4 m. 2016.
Again [Otra vez]. Card game. 2015.

[13]
 James Turrell (Estados Unidos, 1943)
Stuck Red/Stuck Blue. Fluorescent light. 1970

[14]
 Juan Zamora (España, 1982)
le-Sua. Drawings. 2016.



First floor



Second floor

Towards a New Shore explores our perception of the Universe; that dome over our heads to which we turn in awe and curiosity. What are its connotations? What desires do we project on it? What do we expect to find there? Through futuristic novels, ancient legends, space movies, urban appropriations and sidereal music, the projects presented in **Towards a New Shore** explore the idea of Space. The title of the exhibit is taken from a song by La Arkestra, a jazz group of the sixties based on the philosophy of Sun Ra, its founder, and rooted in science fiction, interplanetary voyages and philosophical Kabbalistic theories and on his stage presentations that constituted a unique experience due to the extravagant costumes, the mixture of different jazz modes and the inclusion of audiovisual fictional elements.

The group exhibit deconstructs the fiction genre expanding it beyond the future, as a possible strategy for creation that overcomes the limitations of our present and proposes other subjectivities and parameters of life. The Universe is also understood in terms of being a place yet to be discovered, which enables the imagination of a different time, an invented body and a rhizomatic language that draws from sensorial and sound experimentation.

Towards a New Shore shies away from identifying science fiction with technological sophistication. Instead it takes on the created machinery to be able to reach remote parts of the Universe, and thus, finally to play with imaginations. Being curious about learning about and discovering unknown places is what drives research among the artists selected for our exhibition.

FILM PROGRAM

Where?

Universidad Jorge Tadeo Lozano. Ed. Biblioteca Cr 4 22-40 P 2.

When?

All Tuesday from May the 24th to July the 12th.

[May 24] *Tree of Life* - Terence Malik (2011)
 Presented by Camilo Salazar Prince.

[May 31] *Nostalgia for the Light* - Patricio Guzmán (2010)
 Presented by con Adriana Ciudad.

[June 7] *Jodorowsky's Dune* - Frank Pavich (2013)
 Presented by Claudia Segura, Caridad Botella and Victor Garcés.

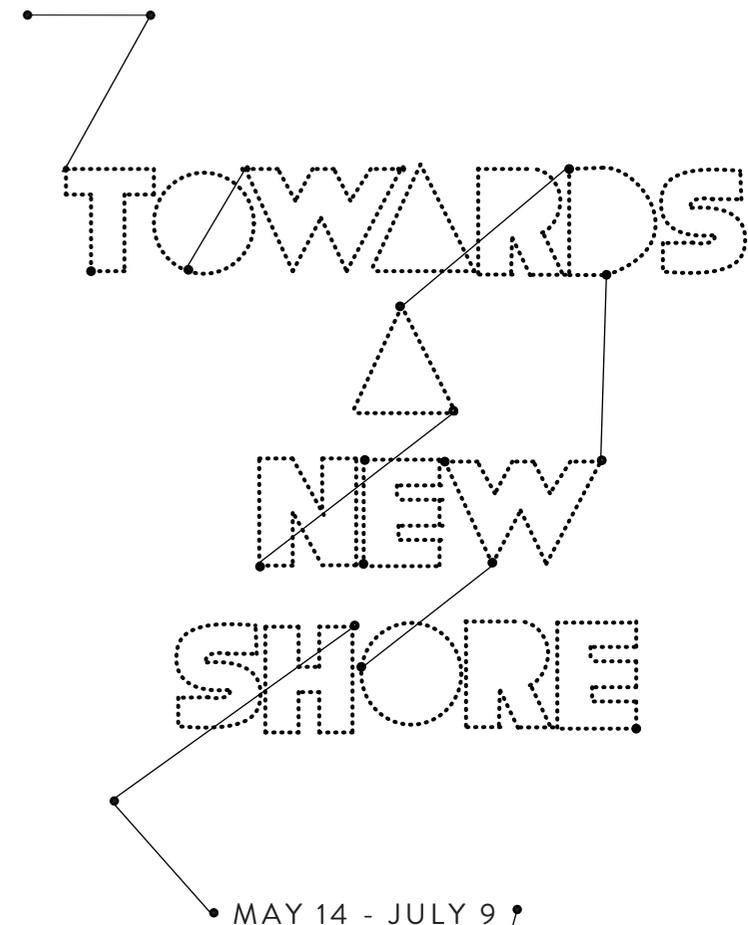
[June 14] *El año pasado en Marienbad* - Alain Resnais (1961)
 Presented by Alberto Lezaca.

[June 21] *Encounters at the end of the world* - Werner Herzog (2007)
 Presented by Camilo Salazar Prince.

[June 28] *Solaris* - Tarkovski (1972)
 Presentation to be determined.

[July 5] *Magnolia* - Paul Thomas Anderson (1999)
 Presented by Claudia Segura and Caridad Botella.

[July 12] *Fantastic Planet* - René Laloux (1973)
 Presented by Ricardo Arce.



NO-arte

[CURATED BY CLAUDIA SEGURA]

Monday to Friday 10am a 6pm y Saturday 10am a 2pm
 Cra. 5 #26B-76, Bogotá
 Free entrance

Julieta Aranda (México, 1975) – **There Has Been a Miscalculation (flattened ammunition) [Ha habido un error de cálculo (municiones aplastadas)]**

The installation is a gesture of recognition, from the present into all possible futures that never came to be; An attempt to read its potential, as "dust of the future" that never sets. The work is a pulverization of about 100 science fiction novels, with narratives that take place over a period of time ranging between 1870 and 2008. The work explores the relationship between speculative fiction and reality.

Tania Candiani (México, 1974) – **Geometry of Space Stations, Tsiolkovsky 1917**

Tsiolkovsky was the first architect of space. In 1883 he wrote Free Space and included a drawing of what could be a space ship. In it he explained a series of concepts on ways to inhabit space.

Adriana Ciudad (Perú, 1980) – **Nowhere**

Ninguna Parte (Nowhere) is shown as an experiential space that explores imaginations on black holes in the galaxies and the construction generated by the mysteries of the cosmos. Intertwining science and fiction, Adriana Ciudad takes us to a space of visual contemplation and sounds where the songs of the 'alabaos' of Chocó and the audios of the universe mingle. The sculpture of a girl appears in the middle of the installation, as if she was the creator of these magical stories and possible worlds. She wears an indigenous mask from Peru, reminiscent of ancient mystical world views and knowledge.

Marlon de Azambuja (Brasil, 1978) – **New Universe**

He painted the stars on the wall and had the sky at his fingertips. (Helena Kolody, 1986.) New Universe is a participatory installation where the artist, along with other volunteers, creates a new space through the limits of his own body.

Regina de Miguel (España, 1977) – **Voices of Vanishing Worlds [Voces de mundos que se desvanecen]**

In the 70s Carl Sagan, the scientific writer undertook a project linked to the launch of the Voyager and Pioneer spacecrafts that involved sending into space a series of data that gave an idea of our civilization and our planet. Pioneer X and XI were the two initial space probes of NASA's exploration program. Some plates, designed by Carl Sagan were installed on these probes, with a symbolic message that would inform a possible alien civilization about human beings and their origin, the Earth. On the Voyager probe the so called "Golden Disc of Humanity" travels. The gold plate made by Regina de Miguel, recreates the voyage through space of a series of events related to the history of scientific knowledge, such as ecological changes, discoveries that influenced the discernment of our evolution and technological transformations. This narrative, which focuses on the history of humanity trying to understand itself, is associated here with a quote from Sylvia Plath: Can you understand? Someone, somewhere, can you understand me a little, love me a little? For all my despair, for all my ideals, for all that - I love life. But it is hard, and I have so much - so very much to learn. The set of photographs are displayed in correspondence with each of the words of this sentence, translated into different languages that are no longer spoken, that are isolated or threatened. In turn this hybrid alphabet is linked to a catalog of images of galaxies in which the

existence of a black hole, a dead star has been detected; and to a virtual construction of the geography where the different languages were spoken.

Víctor Garcés (Colombia, 1978) – **Here is that Something**

The sweeping and majestic universe captured in a still, small box, such as the perspective boxes that became famous in the seventeenth century and simulated the 3 dimensions of Renaissance perspective, designed to peek inside through small windows or slots, a device in order to simulate spatiality by altering images. In this case, the new box contains a video that apparently seems to be 3D, like a hologram, where an incandescent asteroid traveling at high speed in an unknown direction is observed: a latent threat that at any moment can crash with our planet.

César González (Colombia, 1986) – **Celestial Bodies (Astros)**

Celestial Bodies is based on studies and arrangements on the one hand, on the structure, composition and behavior of the stars and the other, on shamanic characters, beings who channel information and energy from other levels and planes. In the fictional stories created by César González, magical, subtle, micro and macro elements intertwine to give birth to poetic characters. Mysticism as the science that studies the unknown is also revealed in the circular objects as a metaphor for the celestial dome. The Pythagoreans thought that the dodecahedron was the mystical form of cosmos; hence various geometric figures are contained in this installation.

Alberto Lezaca (Colombia, 1971) – **304 is not 309 (304 no es 309)**

Alberto Lezaca creates a dialogue with the story La trama celeste (The Celestial Plot) written by the Argentine Adolfo Bioy Casares in 1948. This is a story that comes from another, or perhaps a simultaneous and parallel narration. Captain Morris, expert fighter pilot, travels between multiple parallel realities. After a test flight he lands in a different Buenos Aires from the one he left; disoriented, he cannot understand that the location is incorrect, improbable. The differences between the city he left and the one he has arrived are subtle, almost imperceptible. A theory of the plurality of worlds proposed by Bioy Casares makes us doubt the certainty to which we are accustomed when facing reality. "304 no es 309" (304 is not 309) is an installation consisting of an architectural intervention, painting, sculpture and photography. Simultaneous, almost identical realities move among themselves; these movements describe impossible intersections. Some objects are located in the middle of two worlds, a location that makes them visitors and residents at the same time.

Basim Magdy (Egipto, 1977) – **Turtles All The Way Down [Tortugas hasta abajo]**

Turtles all the way down, is a video installation in which the narrator of the film refers to a universe that constantly expands to territories beyond the capacity of human understanding: the unknown beyond the known. Thinking about the question 'What is the unknown?' the narrator refers to the pursuit of knowledge, the importance of the discoveries in helping us understand the world, every discovery or scientific innovation; what was previously believed to be true is replaced by a new, or sometimes even an opposite perspective. In this film, the narrator mentions an article dated in 1835, in the New York Sun about the discovery of life on the moon, a story that began circulating in the United States,

but was later revealed to be a hoax, while the fiction of "reality" continues to spread in every continent.

Mayana Redin (Brasil, 1984) – **Cosmos Shops**

During a tour of the city of Bogota, Mayana Redin locates different establishments take on that name of planets, stars, moons, meteorites and even some galaxies. Thus she links every property with another, creating different constellations in the urban plan of the Colombian capital. As if the universe were plotting the metropolis, Mayana reinvents a new way to read the city and wander through it. These new fictional circuits created with the names of the establishments set a new dome, this time beneath our feet. The action of touring the city and talking to the owners of the places and the people who pass by becomes central to the process of the work. As if each location contained a fictional and real story, similar to what we project on the mysteries of space.

Pedro Torres (Brasil, 1982) – **0 / Again [Otra vez]**

0 is a video installation on five channels: four video channels and one sound. Each video channel represents a dimension of our relationship with the world: the macro, the micro, the artificial and the natural relations. Forming a cube, each space faces each other, placing the viewer in the midst. It seeks to provoke a reflection of our relationship as human beings in the world where we are, understanding the world not only as our planet but as the entire universe

In Again Torres invites the viewers to play a card game similar to Memory. The cards placed face down on a table must be uncovered in order to find their matches. However, this time it is not the identical match that is sought but the connections between different images suggested by the artist. Thus a great visual file is created that can link endless stories at the mercy of the narration that the player wants to spin.

James Turrell (Estados Unidos, 1943) – **Stuck Red/Stuck Blue**

The look fits into two colored rectangles that might seem video projections or oil paintings inserted into the white wall. The immersion in light is such that we seem to be in a space devoid of horizons or scale, between reality and fiction. The game of illusion is over when the viewer comes close and discovers that they are a kind of Windows from which light comes forth. James Turrell once said: "We feed on light, we drink it through our skin and with a little more exposure to light, we become part of things"

Juan Zamora (España, 1982) – **le-Sua**

le-Sua is a compilation of drawings that explore the Muisca cosmic vision, and the way frogs were associated with the development of life. It was believed that the amphibians were close relatives because like them, they came from water. The name le-Sua is written in Muyscubun, the Muisca language that belongs to the family of Chibcha languages. le-Sua means: "food of the Sun". This is because when summer arrives and the Sun dries the puddles, the frogs lie on their backs until they die. This is the origin of the Muisca drawings and legends as well as the poems that the peasants of the highlands sing to enjoy life.