

Lodos

The Things We Make

Mounira Al Solh (in collaboration with Gabriela Jauregui), Gina Folly, Cyprien Gaillard, Michèle Graf & Selina Grüter, Charlotte Posenenske, Rehana Zaman (in collaboration with Liverpool Black Women Filmmakers)

Curated by Anna Goetz

August 21- September 18, 2021

Checklist

The Things We Make

Curated by Anna Goetz

The Things We Make presents installations by six international artists and collectives that are concerned with communal creation, are defined by it, or come into being through it in the first place. The works are participatory, performative, and process-based, in which through the collaborative activity not only the product but also the conditions of this creative process and the involved community are negotiated. In this sense, the exhibition reflects on the constructive or even deconstructive potential that lies in community.



Lodos
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Ciudad de México
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Las cosas que hacemos
Mounira Al Solh (en colaboración
con Gabriela Jauregui),
Gina Folly, Cyprien Gaillard,
Michèle Graf & Selina Gräter,
Charlotte Posenenske
Rehano Zaman (en colaboración
con Liverpool Black Women
Filmmakers)
Curaduría por Anna Goetz
21 de agosto - 18 de septiembre

Sala-jardín-bar
APRDELESP
10 de julio

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Unless noted otherwise.

All photos by: Ramiro Chaves/ Whitebalance MX



Installation view, *The Things We Make*, Curated by Anna Goetz, Lodos, Mexico City, 2021.



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Mounira Al Solh

Beirut, Lebanon, 1978

Lives and works in Lebanon and Netherlands.

NOA #4 *Tickling Under the Skirt of Patriarchy. Evolving Feminism* (2021) is the most recent issue of the magazine NOA (Not Only Arabic) created by the artist Mounira Al Solh in together with a team of editors and collaborators. For political reasons distributing NOA was difficult or even dangerous for some of the participants, thus, the decision was taken to present the magazine exclusively through private readings. It turned into a performative experience, as people are brought together, invited to sit at a table, get comfortable, and read, by themselves or together, reading the texts to and with each other.

NOA #4 is a collection of interviews and conversations that Mounira Al Solh and Nada Ghosn, Co-editor for this issue, have undertaken with Arab feminist militants, specialists in women's rights, jurists, academics, historians, sociologists, writers, women of religion during the confinement caused by the pandemic. In the interviews, Mounira Al Solh and Nada Ghosn connect current affairs with historical ones to put the situation of feminism in the Arab world (and its interactions with the rest of the world) into perspective, considering its evolution, and reflecting on the questions that make the advancement of women's rights possible.

She has had solo exhibitions at Mathaf, Qatar (2018); Art Institute Chicago (2018); ALT, Istanbul (2016); KW Institute for Contemporary Art, Berlin (2014); Center for Contemporary Art, Glasgow (2013); Art in General, New York (2012); and Stedelijk Museum Bureau, Amsterdam (2011). As well as group exhibitions at Palais de Tokyo, Paris (2020), Van Abbe Museum, Eindhoven (2020), C'arré d'Art Musée d'art contemporain de Nîmes (2018); documenta 14, Athens & Kassel (2017); 56th Venice Biennial (2015); New Museum, New York (2014); Homeworks, Beirut (2013); House of Art, Munich (2010); and the 11th International Istanbul Biennial (2009).



Mounira Al Solh,

Tickling Under the Skirt of Patriarchy. Evolving Feminism: A rereading in the light of our recent revolutions, NOA (Not Only Arabic), Issue #4, 2021.

Edited by Nada Ghosn and Mounira Al Solh, with interviews with Raja Alem, Asieh Amini, Mariem Guellouz, Asma Lamrabet, Khadija Salami, Insam Salman, Alanoud Sharekh, Azza Soliman, Marie-Claude Souaid, Wassyla Tamzali, Samar Yazbeck. Drawings by Mounira Al Solh, Design by Karine Wehbé Studio.

Publication, ink jet on paper, 68 pp
19 x 27 cm (7.48 x 10.62 in)

Gina Folly

Basel, Switzerland, 1983

Lives and works in Paris and Basel.

Gina Folly's new work *Das Gefangene Herz [The Captured Heart]* (2021) is a large-scale replica of the classic puzzle game with the same name. It consists of two interlocked parts that are to be freed from each other. Due to the size of the sculpture, this task can be performed here only in a pair or as a group. The visitors are encouraged to handle the parts together to discuss and pursue possible solutions collaboratively.

Her work has been presented at the Kunsthhaus Baselland, Basel; Hard Hat, Geneva; Studioli, Rome; Almanac, London; Ermes-Ermes, Rome; and S.A.L.T.S., Birsfelden. She has participated in group exhibitions at Bel Ami, Los Angeles; Latvian Centre for Contemporary Art, Riga; Swiss Institute, New York; Museion, Bolzano; Galerie Nagel Draxler, Cologne; Kunsthalle Basel, Basel; Freedman Fitzpatrick, Paris; Sommer Contemporary Art, Tel Aviv; Kölnischer Kunstverein, Cologne; Casa Tomada / House Taken Over, Mexico City; Istituto Svizzero, Rome; Galerie Bernhard, Zurich; Freymond-Guth Fine Arts, Basel; 13. Triennale Kleinplastik 2016, Fellbach; Le Doc, Paris. She's a current nominee for the Prix Fondation Pernod Ricard 20/21.

Gina Folly,

The Captured Heart (CDMX). A young princess was a thousand times more beautiful than the daughter of the witch Rumpelplums. Because of this, the witch cast a curse on the young princess, condemning her to a life without laughter and perpetual tears. Only a prince could free the ensnared heart of the princess. We unfortunately do not know how long the princess has been crying. As you attempt to free the heart, you should not cry immediately if after several attempts the heart is still captured, 2021

Stainless steel

110 x 95 x 10 cm (43.30 x 37.40 x 3.93 in)

Edition of 2 + 1AP



Gina Folly,
The Captured Heart, 2021
Stainless steel
110 x 95 x 10 cm (43.30 x 37.40 x 3.93 in)
Edition of 2 + 1AP

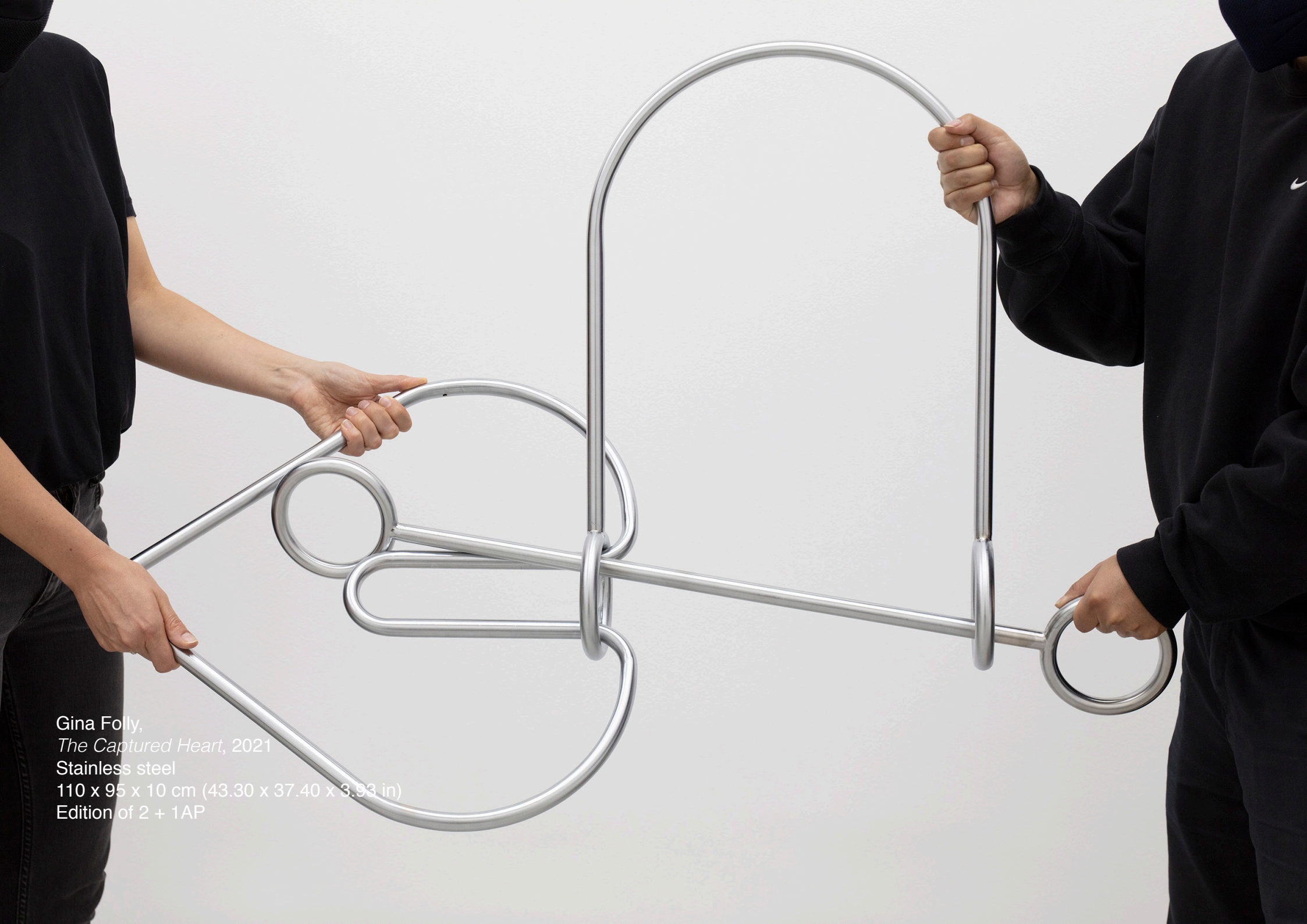




Gina Folly,
The Captured Heart, 2021
Stainless steel
110 x 95 x 10 cm (43.30 x 37.40 x 3.93 in)
Edition of 2 + 1AP



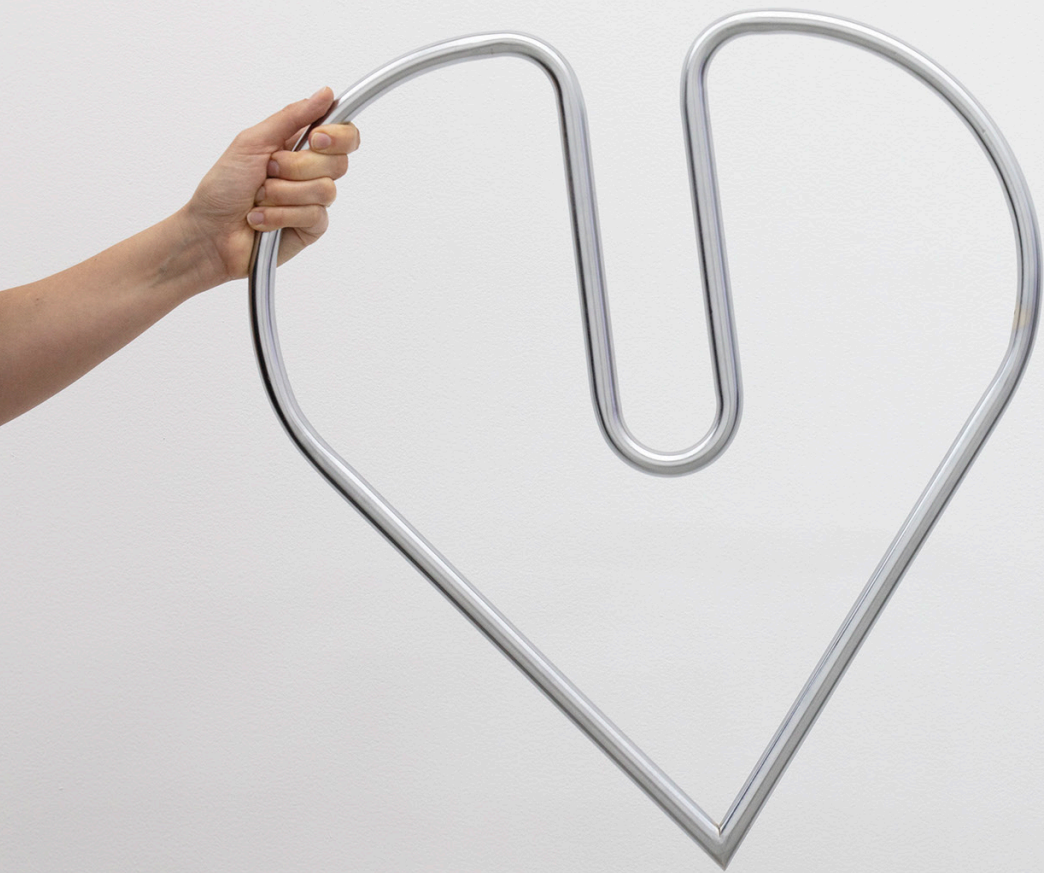
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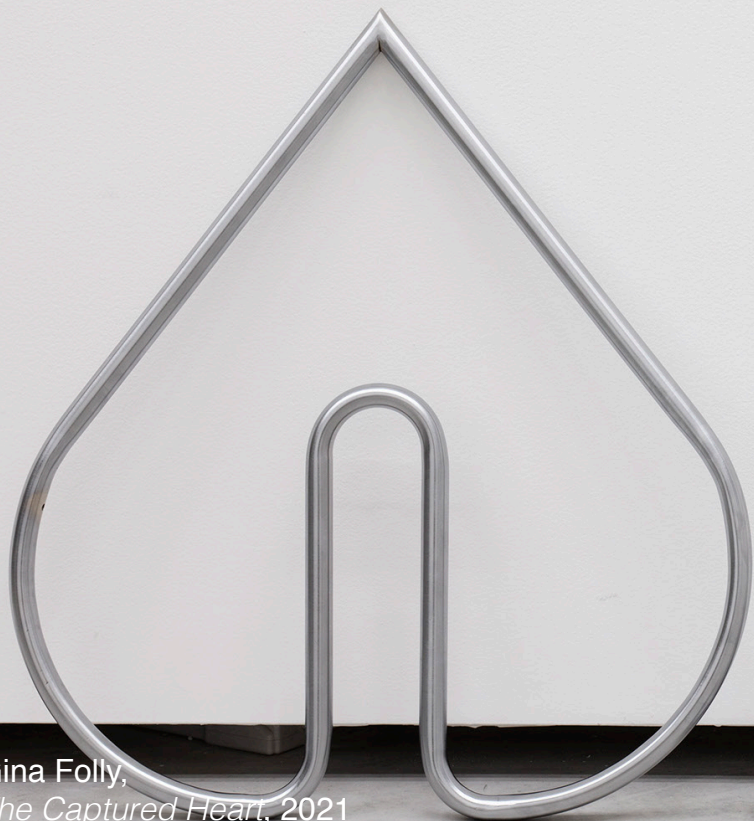
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The Captured Heart, 2021
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Cyprien Gaillard

Paris, France, 1980

Lives and works in Berlin and New York.

Cyprien Gaillard's *The Recovery Of Discovery*, which had taken place 27 March – 22 May 2011, at KW Institute for Contemporary Art, Berlin, in contrast addresses the deconstructive quality that potentially lies in the collective.

The Recovery Of Discovery began as an accurate pyramid (12 meters wide, 8 meters long and 4 meters high) built of 2,970 cardboard boxes filled with 72,000 beer bottles of the Turkish brand Efes. Over the opening and the following eight weeks of the exhibition's duration, the visitors climbed the sculpture together, drank beer, smoked, it was the place of wild excesses, as well as contemplation and quiet conversation. Amid this waste of destruction the ruin of the pyramid stood in romantic silence.

Selected solo exhibitions include: TANK Shanghai (2019), Accelerator Konsthall, Stockholm (2019), Museum Tinguely, Basel (2019), K20 Kunstsammlung Nordrhein-Westfalen, Dusseldorf (2016), Julia Stoschek Collection, Dusseldorf (2015), MoMA PS1, New York (2013), Hammer Museum, Los Angeles (2013), Fondazione Nicola Trussardi, Milan (2012), Schinkel Pavillon, Berlin (2012), Centre Georges Pompidou, Paris (2011), KW Institute for Contemporary Art, Berlin (2011), and Kunsthalle Basel (2010). Significant group exhibitions include the 58th Venice Biennale (2019), Cleveland Triennial (2018), Gropius Bau, Berlin (2018), Fondation Louis Vuitton, Paris (2018), ARoS Triennial, Aarhus (2017), The Red Brick Art Museum, Beijing (2017), Hirshhorn Museum and Sculpture Garden, Washington, D.C. (2017), Hayward Gallery, London (2016), 13th Biennale de Lyon (2015), 54th Venice Biennale (2011), Gwangju Biennial (2010) and 5th Berlin Biennale (2008).



Cyprien Gaillard,
Documentation of "Cyprien Gaillard, The Recovery Of Discovery, 27
March – 22 May 2011, KW Institute for Contemporary Art, Berlin", Photos:
Josephine Tischer, © Cyprien Gaillard

Michèle Graf & Selina Grüter

Zurich, Switzerland, 1987, 1991

Live and work in New York und Zurich.

Michèle Graf & Selina Grüter's *Theme Music One against All (Uno contro tutti)* (2018-2021) invites execution from the audience. The musical score was originally written in collaboration with musician Dawn Mok as the theme song for Graf and Grüter's performance *One against All (Uno contro tutti)*, presented at The Whitney Museum of American Art in 2018. Their performance adapted a format, developed in 1994 for Italian TV by host Maurizio Costanzo together with actor and screenwriter Carmelo Bene, in which the main character polemicized against everything and everyone: Uno contro tutti (one against all). In Graf and Grüter's performance, the composed music underlined the atmosphere and reacted non-verbally to what was happening on stage. Playing the score divorced from its original performance enlists viewers as performers, turning the exhibition into an absurd play.

Solo exhibitions and performances include: *One against All (Uno contro tutti)*, Whitney Museum of American Art, New York (2018); *Contradictory Statements*, Fri Art Kunsthalle, Fribourg (2018); *LUNAR INTERVAL I*, Swiss Institute/Emily Harvey Foundation, New York (2017); *Throws and Catches*, Plymouth Rock, Zurich (2017).

Recent group exhibitions include: *Autoreduction, Progetto*, Lecce (2021); *Reprise*, Felix Gaudlitz, Vienna (2021); *Stay brief, and leave*, Fondation Pernod Ricard, Paris (2020); *A Table for 50*, Galerie pcp, Paris (2020); *stadtprojektionen IV*, St. Gallen (2020); *Swiss Art Awards*, Basel (2019); *October 12 – November 23, 2018*, Fri Art Kunsthalle Fribourg (2018); *Image: Reading*, Forde, Geneva (2018); *Omnipresence*, The Kitchen, New York (2018); *Kestnergesellschaft*, Hanover (2017); *Rehearsing Intra-Activity*, LISTE Performance Project, Basel (2017) and *Unruly Relations*, Kunsthau Glarus (2016).

Graf and Grüter co-run the artist-run space Taylor Macklin in Zurich.



Michèle Graf & Selina Grüter,
Theme Music One Against All (Uno contro tutti), 2018-2021
Musical score, instructions
Dimensions variable
Edition of 3 + 2AP

One against All (Uno contro tutti)

Theme Music
Michele Graf & Selina Grüter

written by Dawn Mok

F major
Largo $\text{♩} = 60$

The musical score is written for piano in F major and 4/4 time, with a tempo of Largo (♩ = 60). It consists of 34 measures, organized into 14 numbered modules (I to XIV). The score is presented in grand staff notation (treble and bass clefs). Dynamics include piano (p), mezzo-piano (mp), and pianissimo (pp). A performance instruction 'always, octaves variable' is present. The score concludes with a double bar line and repeat signs.

1 - XIV: modules; last bar of each module also modular (except No XIV)

Michèle Graf & Selina Grüter,
Theme Music One Against All (Uno contro tutti), 2018-2021
Musical score, instructions
Dimensions variable
Edition of 3 + 2AP

YAMAHA

on/off

TEMPO

0

1

2

3

4

5

6

7

8

9

default

BEAT

←

→

VOLUME

default

▲

▼

One against All (Uno contro tutti)

Theme Music
Michèle Graf & Selina Grüter

This musical score was composed for the performance One against All (Uno contro tutti) in collaboration with Dawn Mok. It is arranged for piano or e-piano and can be played whenever it is exhibited.

Michèle Graf & Selina Grüter,
Theme Music One Against All (Uno contro tutti), 2018-2021
Musical score, instructions
Dimensions variable
Edition of 3 + 2AP

Charlotte Posenenske

Wiesbaden, Germany, 1930

Died in Frankfurt, Germany, 1985

Charlotte Posenenske's Vierkantrohre *Serie D* [*Series D square tubes*] (1967) was the starting point to think of 'object-spaces' that are created by and for communal activity and thus to reflect on social dynamics in societies. Posenenske's seminal square tube series consists of six modules of industrially produced ventilation ducts in galvanized sheet steel. Each time the work is presented, its configuration is the result of the decision-making process of the persons who install it. The artwork is thus not defined by its specific form, but always different, because it is the product of, or actually the negotiation process of its form as such. By consciously shifting her artistic practice toward a collaborative working process, Posenenske underlined the emancipatory and democratic potential of her practice.

Charlotte Posenenske,
Charlotte Posenenske, Vierkantrohre Serie DW, exhibition view "All this, sweetheart, will be yours someday", Galerie Loehr, Frankfurt, September 9, 1967, curated by Paul Maenz and Peter Roehr, Courtesy of the Estate of Charlotte Posenenske.

Statement of Charlotte Posenenske published in *Art International* 12, no. 5, May 1968.

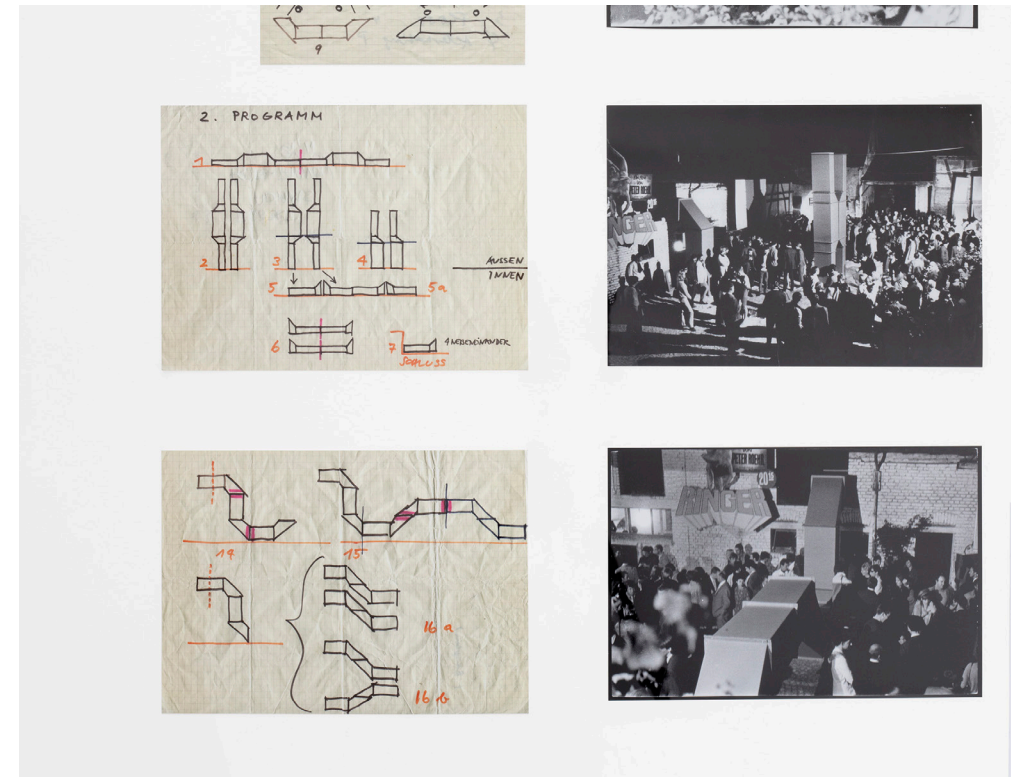
Courtesy of the Estate of Charlotte Posenenske

Flyer for the exhibition "Posenenske. Serien D und DW", Kleine Galerie, Schweningen, 1967.

Courtesy of the Estate of Charlotte Posenenske

Charlotte Posenenske, Vierkantrohre Serie DW, installation program for the exhibition "All this, sweetheart, will be yours someday", Galerie Loehr, Frankfurt, September 9, 1967.

Courtesy of the Estate of Charlotte Posenenske



Courtesy of The Estate of Charlotte Posenenske.

Rehana Zaman

(in collaboration with Liverpool Black Women Filmmakers)

Heckmondwike, UK, 1982

Based in London

How Does an Invisible Boy Disappear? (2018) is the result of a nine-month collaboration between artist Rehana Zaman and Liverpool Black Women Filmmakers, a film collective of young British women with Somali and Pakistani heritage. The film accompanies the group's collaborative working on the process of creating its own narrative. We see the girls enacting the characters of the fictional narrative, behind-the-scenes footage of them discussing how they as POC women want to be presented in the media and a selection of archival footage from anti-racist organizations in the aftermath of the Toxteth race riots, 1981 in Liverpool. The film-based work reflects not only on collaborative decision-making but also on social dynamics more broadly, how individuals and groups relate and how forms of representation and societal structures are gendered and racialized.

Her work is concerned with the effect of multiple social dynamics on how individuals and groups relate. These narrative based pieces, often deadpan and neurotic, are frequently generated through conversation and collaboration with others. A driving question within Zaman's work is how socio-political concerns, in addition to providing content, can structure how an artwork is produced.

Recent solo exhibitions include solo exhibition at Grand Union, Birmingham, UK (upcoming in 2019); the Kochi Muziris Biennale, IN (upcoming in 2018/2019); 14th Berwick Film and Media Arts Festival (2018); Speaking Nearby, CCA Glasgow (2018); Tell me the story Of all these things, Tenderpixel, London (2016/2017). Recent exhibitions and screenings include the Liverpool Biennale, UK (2018); 18th Seoul International New Media Festival, South Korea (2018); Oberhausen Film Festival, DE (2018); Tell me a story Of All these things, featured film on MUBI, UK, Europe and Canada (2018); Open City Docs Festival, London, UK (2018); Policy Show, Eastside Projects, Birmingham UK (2017); The Problem of Perspective: Interwoven Histories, Pavilion, Leeds UK (2017).



Rehana Zaman (in collaboration with Liverpool Black Women Filmmakers),
How Does an Invisible Boy Disappear?, 2018
Video, color, stereo sound, 16:9
25 min
Edition of 5 + 3AP



Rehana Zaman (in collaboration with Liverpool Black Women Filmmakers),
How Does an Invisible Boy Disappear?, 2018
Video, color, stereo sound, 16:9
25 min
Edition of 5 + 3AP

Director: Francisco Cordero-Oceguera
francisco@lodosgallery.info

Lodos, Mexico City
2021