

On October 23rd MUSAC will be presenting *CGEM: Notes about Emancipation*, a group show by five young artists who analyze and explore the concept of “emancipation” from premises such as autonomy and freedom in contemporary society.



Exhibition title: ***CGEM: Notes about Emancipation***

Artists: **Isabel Carvalho** (Paranhos, Portugal, 1977), **Carolina Caycedo** (Londres, UK, 1978), **Carla Fernández** (Saltillo, Coah, Mexico, 1973), **Adriana Lara** (Mexico City, Mexico, 1978), **Judi Werthein** (Buenos Aires, Argentina, 1973).
Curator: **María Inés Rodríguez**
Coordinator: **Helena López Camacho**

Place: **Laboratorio 987, MUSAC**

Dates: **October 23rd 2010 – January 16th 2011**

On October 23rd, as part of its 5th anniversary exhibition programme and in its Laboratorio 987 exhibition space, the MUSAC will be presenting the project *CGEM: Notes about Emancipation*, a group show by the artists Isabel Carvalho (Paranhos, Portugal, 1977), Carolina Caycedo (Londres, UK, 1978), Carla Fernández (Saltillo, Coah, Mexico, 1973), Adriana Lara (Mexico City, Mexico, 1978) and Judi Werthein (Buenos Aires, Argentina, 1973). From this premise the five artists will exhibit in the MUSAC's Laboratorio 987 a selection of pieces collaboratively produced with different associations and local groups. This project stems from the context of the show *Models Kits. Thinking Latin America from MUSAC's Collection*, on the occasion of which the entire programme of exhibitions and activities from June to December 2010 at the Museo de Arte Contemporáneo de Castilla y León will be based on Latin America.

Emancipation, in the broadest sense of the term, refers to any action that allows a person or a group of people to attain a state of autonomy by succeeding in freeing themselves from some authority or power to which they are subjected. Echoing the commemoration of the historical cries of independence of a series of Latin American countries, the MUSAC's Laboratorio 987 presents a group of artists who have produced a body of work focusing on this issue.

Over the past two hundred years great changes have shaken the Latin American continent and the whole world. The transformations on political, social, economic and cultural levels, and their repercussions in the public sphere, have been topics of analysis on the part of experts, yet they also make for recurring topics in contemporary art. In this sense, artists act as witnesses of their time, as *passeurs*, critics, or analysts, expressing themselves through their work and questioning the cultural construction of history. The exhibition *CGEM: Notes about Emancipation*, conceived as a global project generated by the four guest artists, will include a series of activities that will activate the space and allow public participation.

About the artists

Carolina Caycedo (Londres, UK, 1978)

She lives and works in San Juan, Puerto Rico and her work addresses the effects of worldwide capitalism, with a practice rooted in the processes of communication, movement and exchange. Her varied projects, which range from street actions and mobile markets to public demonstrations, germinate into dialogues with communities outside the art world, and her works always refer to informal culture and economy. For Caycedo, the place of artistic experience extends beyond the studio or exhibition space, filtering into the broader context in which the artist lives and moves. The result is work that consists in creating opportunities for cooperation and dialogue among a wide range of individuals and communities, rather than objects of passive aesthetic contemplation.

Caycedo constantly analyzes the borders between producers and consumers, professionals and amateurs, benefits and disadvantages, and art and society.

Adriana Lara (Mexico, 1978)

She lives and works in Mexico City and creates individual and group projects that are less based on the production of objects than on a conceptual approach to artistic production and the exhibition space. Lara focuses on artistic models, presenting problems or situations for the spectator's reflection. Adriana Lara is co-founder of Perros Negros, an art production office that proposes new platforms for discourse and production, for the purpose of expanding creative projects and giving them visibility. Among other projects of Perros Negros, she is publisher of Pazmaker, a fanzine featuring articles by different authors. She has had solo shows at Gaga Arte Contemporaneo, Mexico City (2008); Galería Comercial, San Juan, Puerto Rico (2007); and Air de Paris, Paris, France (2007). Her work has been included in group shows such as San Juan Trienal Poligráfica, Instituto de Cultura Puertorriqueña, San Juan, Puerto Rico (2009); Galerie Isabella Bortolozzi, Berlin, Germany (2009); *The Generational: Younger than Jesus*, New Museum, New York (2009); and *La Mamain et la Putain*, Air de Paris, Paris, France (2006).

Judi Werthein (Buenos Aires, Argentina, 1973)

She lives and works in New York. Through interdisciplinary work Werthein focuses her artistic investigation on the process of formation/construction of the individual and collective subject, with a particular interest in the interpretation of identities as flexible and untranslatable rather than static or fixed. Her work enables her to transmit the experience of outsiders through the language of mainstream culture, presenting the stereotypes of the Western capitalist conception from a different perspective. She has had solo shows at Art in General, New York, NY (2007); the Chianti Foundation, Marfa, Texas (2003); and the Bronx Museum, Bronx, NY (2002). Her work has been included in group shows such as Manifesta 7, Bolzano, Italy (2008); *Beginning with a Bang: From Confrontation to Intimacy*, Americas Society, New York, NY (2007); *The irresistible Force*, Tate Modern, London (2007); and In-Site San Diego, CA/Tijuana, Mexico (2005).

Carla Fernández (Saltillo, Coah, Mexico, 1973)

She lives and works in Mexico City. She is a fashion designer, founder of "Taller Flora", and winner of the International Young Fashion Entrepreneur 2008 award granted by the British Council during London Fashion Week. She is design consultant for the directorate of popular and native cultures of Conaculta in different communities of Mexico.

Flora workshop operates as a travelling laboratory that is partly carried out in native communities and partly in Mexico City. The project seeks to create a sustainable option allowing the incorporation of craft processes in an effort to involve them in a contemporary scene without falling into folklorism. This pedagogy also contributes to establish links with different cooperatives and strengthen networks that function with principles of fair trade and materials that have positive ecological impacts.

Isabel Carvalho (Paranhos, Portugal, 1977)

From her artistic practice, one should highlight her collective work experiences, especially with the ZoiNA group, Caldeira 213 and the Ateliers Mentol. Her main areas of intervention are drawing, painting, performance, writing and, more recently, publishing. She considers them to

be indispensable in relation to her own artistic practice, no matter what the area of focus, for she understands them all as a coherent set of several expression strategies. She has exhibited at the MACBA – Museu d'Art Contemporani de Barcelona (Espanha), Museu de Arte Contemporânea de Serralves (Porto), MUDAM – Musée d'Art Moderne Grand-Duc Jean (Luxemburgo), Museu Stenersen (Oslo, Noruega), among others. Where her publishing efforts are concerned, at the Braço de Ferro – arte & design (a publishing project she co-founded in 2007 - www.bfeditora.net), she has worked closely with the artistic community of the city of Porto. She has published on a regular basis essays on the relationship of art and economy, on the necessary political conditions of contemporary artistic practice, and on feminism and sexuality. An important step in this endeavor was *The Economy of the Artist*, a volume on the relationships between art and economy from the point of view of the artists, a project done in collaboration with Pedro Nora e Lígia Paz. She has been involved with several artists-run spaces, both as organizer of events and guest artist. With Pedro Nora she is the responsible for the management of Navio Vazio, a space in Porto whose program is centered in books and publications as vehicles of artistic creation.

CGEM. Notes about emancipation

Sponsored by:



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