

PRESS RELEASE**EXHIBITION****GARDEN WITH PIGEONS
IN FLIGHT****Danh Vo**October 31st, 2018 to
January 13th, 2019.CASA LUIS BARRAGÁN
Gral. Francisco Ramírez 12-14
Col. Ampliación Daniel Garza
Ciudad de México**PRESS CONFERENCE**Wednesday, October 31st,
2018

11:00 AM

Casa Luis Barragán

PRESS TOURS

All Wednesdays of

November

13:30 PM

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From From October 31, 2017 to January 13, 2018, Estancia FEMSA and Casa Luis Barragán present a solo exhibition by the renowned Danish artist Danh Vo (Bà Rịa, Vietnam, 1975). The pieces and interventions in the exhibition—created specifically for this space—employ a series of silent, understated gestures to explore the life and architecture of the objects and people who have inhabited Casa Luis Barragán.

In the first part of the exhibition, Danh Vo reveals the invisible systems at work behind the scenes to ensure the smooth functioning of the house, as well as the conservation protocols performed by its staff. The artist proposes subtle changes to these maintenance routines, such as removing carpets to expose the traces left by the light over the years; quickly restoring certain spaces and pieces of furniture; and outfitting areas closed to the public. He also moves objects or exacerbates decorative elements, like floral arrangements made by employees, partly basing himself in specific vintage pictures of the house, such as Elizabeth Timberland's 1952 photographs found in Esther McCoy's archive. Thus, the artist displays the temporal layers that have accumulated in the space, as well as the multiple transformations it

VISITS AT CASA LUIS

BARRAGÁN

By appointment only
M-F: 10:00am to 5:00pm
S-S: 10:00am to 1:00pm
www.casaluisbarragan.org

Ticket Price

General \$400 MXN
International students \$200
MXN
Mexican students \$150 MXN

Casa Luis Barragán does not have a parking lot. We suggest the ones in the street José Morán no.144 y no.185

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For more information:

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has undergone since its construction. In this way, he emphasizes the impermanence of the house's museographic discourse and interprets Barragán's architecture as a living archive, an active laboratory of ideas.

The second part of the project is an installation in which Danh Vo has arranged numerous beeswax candles, made by master artisans in Oaxaca, all over the house. To produce the candles, the artisans set the wax in the sun for days to bleach its natural yellow color; assemble the candles layer by layer; and, finally, dye them with different densities of carmine. The interaction between the materials and the environment—and their transformation over time—is a constant source of fascination in Danh Vo's work.

The candles allude to the historical lineage of carmine dye extracted from the cochineal insect: a pre-Hispanic technique with a cultural application that survived the Viceroyalty and became an essential part of the economy in New Spain. The ceremonial character of these candles also evokes the Catholic faith, which is a central subject both in Barragán's life and work and in Danh Vo's own explorations (albeit in a very different way). In using these specific elements from Mexican cultural history, the artist reflects on colonization, globalization, and the re-signification that occurs when objects are removed from one context and then "migrate" into another.

This installation will create new experiences for visitors to the Casa Luis Barragán. As the lighted candles burn down during the exhibition, guests will be able to visit the house at dusk, to witness a new dialogue between light and shadow in the space.

ESTANCIA FEMSA

CASA LUIS BARRAGÁN

DANH VO

Through a body of personal work inspired by historical and political events, Danh Vo probes into the inheritance and construction of cultural conflicts, traumas, and values. When Vo was a child, his family fled Vietnam and settled in Denmark: their assimilation to European culture and the political events that prompted their flight are intrinsic to his artistic investigations. His work sheds light on the relation between the inseparable elements that shape our sense of self, both through collective history and private experience. Exhibiting objects based on the ready-made principle is a characteristic artistic strategy of Danh Vo; through objects charged with a symbolism that retains the sublimated desire and sadness of individuals and entire cultures, he examines how meaning changes with context. Danh Vo's work, enigmatic and poetic, deftly avoids didacticism as he explores the power structures behind liberal societies and the fragility of our nation-state notions.

Danh Vo studied at KADK-The Royal Danish Academy of Fine Arts in Denmark and at the Städelschule in Frankfurt, Germany. He's been awarded with the Hugo Boss Prize in 2012 and the Blauorange Kunstpreis by the Deutsche Volksbanken und Raiffeisenbanken in 2007; in 2009 he was nominated for the Preis der Nationalgalerie für junge Kunst in Germany.

His most important exhibitions include: *Danh Vo*, CAPC Bordeaux (2018); *Danh Vo: Take My Breath Away*, Guggenheim Museum, New York and SMK Copenhagen (2018); *Ng Teng Fong Roof Garden Commission series: Danh Vo*, National Gallery Singapore (2016-17); *Banish the Faceless / Reward your Grace*, Palacio de Cristal del Retiro, Madrid (2015); *Danh Vo: Wād al-ḥayāra*, Museo Jumex, Mexico City (2014/2015); *We The People*, commissioned by Public Art Fund for the Brooklyn Bridge Park, New York (2014); *I M U U R 2* (Hugo Boss Prize), Guggenheim Museum, New York (2013); *Chung ga opla*, Villa Medici, Rome (2013); *Fabulous Muscles*, Museion – museo d'arte moderna e contemporanea di Bolzano, Italy (2013); *Go Mo Ni Ma Da*, Musée de'Art Moderne de la Ville de Paris (2013); *We The People* (detail) 2010-2013, Art Institute of Chicago, United States (2012); *Hip Hip Hurra*, SMK- National Gallery of Denmark, Copenhagen (2010); *Danh Vo: Where the Lions Are*, Kunsthalle Basel, Switzerland (2009); and *Package Tour*, Stedelijk Museum Amsterdam, The Netherlands (2008).

His work has also been included in group exhibitions such as: *Stories of Almost Everyone*, Hammer Museum, Los Angeles, United States (2018); *Stepping into the Unknown*, National Museum of Art, Osaka, Japan (2018); *Question the Wall Itself*, Walker Art Center, Minneapolis, United States (2017); *Collected by Thea Westreich Wagner and Ethan Wagner*, Centre Pompidou, Paris (2016); *Sculpture on the Move 1946 – 2016*, Kunstmuseum Basel, Switzerland (2016); *The Precarious*, The Menil Collection, Houston, United States (2015);

40 años COLECCIÓN **FEMSA**



GRUPOHABITA

ESTANCIA FEMSA

CASA LUIS BARRAGÁN

Magnificent Obsessions: The Artist as Collector, Barbican Centre, London (2015); *The Ungovernables*, New Museum, New York, (2012); *Heroes*, Galleria d'Arte Moderna e Contemporanea di Torino, Turin, Italy (2011); *Strange Comfort*, Kunsthalle Basel, Switzerland (2010); *Morality – Act II: From Love to Legal*, Witte de With Center for Contemporary Art, Rotterdam, The Netherlands (2009); *The California Files: Re-Viewing Side Effects of Cultural Memory*, CCA Wattis Institute for Contemporary Arts, San Francisco (2007), among others.

Danh Vo participated in the International Art Exhibition at the 55th Venice Biennial (2012) and represented Denmark at the 56th Venice Biennial (2015) with the exhibition *mothertongue*.

Danh Vo currently lives in Mexico City.

ABOUT ESTANCIA FEMSA

Estancia FEMSA-Casa Luis Barragán is a cultural and artistic platform hosted by Casa Luis Barragán with the support of FEMSA Collection. With the artistic direction of Eugenia Braniff and Patrick Charpenel, the initiative presents a series of exhibitions, interventions, performances, academic activities and editorial content that dialogue with the historical context offered by the house, as well as the heritage of Luis Barragán, one of the most relevant architects of the 21st Century. The curatorial program introduces internationally acclaimed artists whose work invites the spectator to ponder about the possibilities of the modern and contemporary art disciplines within a particular context.

ABOUT CASA LUIS BARRAGÁN

Built in 1948, Casa Luis Barragán is one of the most important contemporary architectonic places in the world, recognized as a World Heritage Site by the UNESCO in 2004. This organization considers Casa Luis Barragán as a masterpiece in modernism's development, for including traditional and vernacular elements in new synthesis, as well as several philosophical and artistic trends from all eras. Luis Barragán's influence in the architectural world increases day by day, and his house – which has been preserved just like it was back when he lived in it, until his death in 1988 – is an essential place in Mexico City for architects and art connoisseurs globally. This place, which includes Barragán's home and workshop, is property of the Jalisco State's Government and Fundación de Arquitectura Tapatía Luis Barragán.

ABOUT FEMSA COLLECTION

FEMSA Collection celebrates 40 years of preserving, documenting, consolidating, promoting and sharing the legacy of its artworks. Established in 1977 as part of the commitment made by the company towards the integral development of its employees, families, and the communities where they operate, it is internationally renowned as one of the most important corporate collections. Gathering more than 1200 works of Modern and Contemporary Latin American art, the Collection offers a journey through the evolution, diversity, and heritage of the arts that have unfolded in Latin America throughout the 20th and 21st centuries. Through active initiatives that include exhibitions, artwork loans, editorial publications and diverse academic and educational activities, FEMSA shares its Collection with diverse audiences in different latitudes, accomplishing its objective of endorsing cultural heritage and promoting artistic appreciation. FEMSA Collection is part of FEMSA Foundation, which seeks to create positive impact on people and communities through social investment projects for sustainability.