

EMISSARIES FOR THINGS ABANDONED BY GODS

9.21.2019–12.15.2019

Rather than an exhibition in the classical sense, *Emissaries for Things Abandoned by Gods* could be considered, instead, an act of time travel, an experiment in substitution, a proposal for speculative interconnectivity. Inspired by the radical specificity of its site, it operates not only in relation to the Casa Luis Barragán, but also to the artworks and objects that have long resided in the architect's home. The project is the result of a somewhat controversial proposal: imagine the house filled with contemporary proxies of the artworks and images that the architect had originally chosen for it. Imagine them attempting to act in a similar role, speaking not only to the house but also to, and about, our present. Furniture and items of decoration have been left intact, but all existing artworks in the Casa Luis Barragán (including paintings, photographs, images, reproductions of artworks, sculptures, and artifacts) have been temporarily replaced with what could be considered their contemporary equivalents, or "emissaries," selected for their formal or conceptual correspondences with the originals.

To understand the gesture, one must begin with the story of the Casa Luis Barragán itself. Built in 1948 by famed Mexican architect Luis Barragán as his private residence and studio, and today considered a landmark of modern architecture, the Casa has remained as it was when its creator passed away in 1988. The furnishings that the architect conceived for it, as well as the artworks and artifacts that he placed throughout it during his lifetime, have all been faithfully kept intact. As its caretakers and the foundation established to protect the house understood well, the contents are more than decorative, more even than material testaments to a life lived; in fact, they might be considered quasi-architectonic elements.

The Casa Luis Barragán is a place where monkish asceticism meets a dandy's capriciousness and where strict Catholicism meets material-sensual abandon. And the particular mix of minimalism and decadence embodied in the cache of artworks and artifacts that the architect carefully curated into it—the graphic crucifixes, polychrome effigies, gilded angels, religious icons, gold-encrusted panels, silvered skulls, ersatz artworks (some deliberately modified), the busts of beautiful men (dancer

Artists

Mathieu Kleyebe
Abonnenc
Danai Anesiadou
Lutz Bacher
Roberto Cuoghi
ektor garcia
Matthew Angelo
Harrison
Heinz Peter Knes
Jutta Koether
Gabriel Kuri
Deana Lawson
Jill Mulleady
Seth Price
Pamela Rosenkranz
Michael E. Smith
Andra Ursuța
Lynette
Yiadam-Boakye

Curated by

Elena Filipovic

José Limón among them), the images of stunning women (Iman and Grace Jones make repeated appearances), and other objects—play no small role in that. Their deliberate arrangement was vital to Barragán's conception of space and its experience; it is known that he painstakingly deployed objects to reflect and carry light through space, to create optical illusions, or to give the impression of the merging of exterior and interior worlds. Simply put, one has the impression that the objects and their placement in the house had everything to do with Barragán's understanding of each thing's "operational" value—that is, its ability to do something for the experience of his architecture.

Emissaries for Things Abandoned by Gods, then, responds to Barragán's sense of the operational function of objects, and it attempts to explore what a new set of objects might do to our experience. It is premised on the question: What might the interior of Barragán's home look like if he had lived on and entirely rehung it with the art of the present? The proposal on view in the house can only, by definition, be speculative and is admittedly as personal as the selection on which it is based. Rules were devised: the new artworks should occupy the same locations in the house as the objects they supplant; wherever possible, they should be of roughly the same scale; each should be selected for its formal or conceptual correspondences with the original it replaces; and none should fundamentally disturb the experience of the house itself. Each emissary would thus, in its own way, continue to honor the cryptic functioning of the architect's eccentric home. And their combination would evoke (or critically question) the devotional, material, sensual, and architectural concerns prevalent in Barragán's original selection.

While furnishings and some decorative elements have been left intact, for this project the interior of the house displays over fifty newly commissioned and recent artworks of a group of sixteen artists from around the world. To make way for them, the artworks once in the Casa Luis Barragán have been temporarily relocated to the architect's studio, where they are displayed on and around a structure specially designed for their exhibition, conceived in collaboration with AGO/Sala Hars.

Enter the front door of a quite unremarkable façade at General Francisco Ramírez 12–14 in Mexico City. A rather cramped, dark corridor gives way to an airy and light vestibule that extends upwards two stories. From this pivotal artery, a selection of doors opens onto the breakfast room, the dining room, the living room, and in turn, the library, while a staircase leads to a mezzanine, the

2

bedrooms, and the roof. It is Mathias Goeritz's *Mensaje* (1960), a painting covered in solid gold leaf especially commissioned by the architect for the house, that the visitor first experiences upon entering. For some, removing it at all is quasi-sacrilegious, so synonymous is the artwork with the experience of the house as a whole. But to enter into this exercise in time travel and substitution, the replacement of the artworks and images in the house must be total.

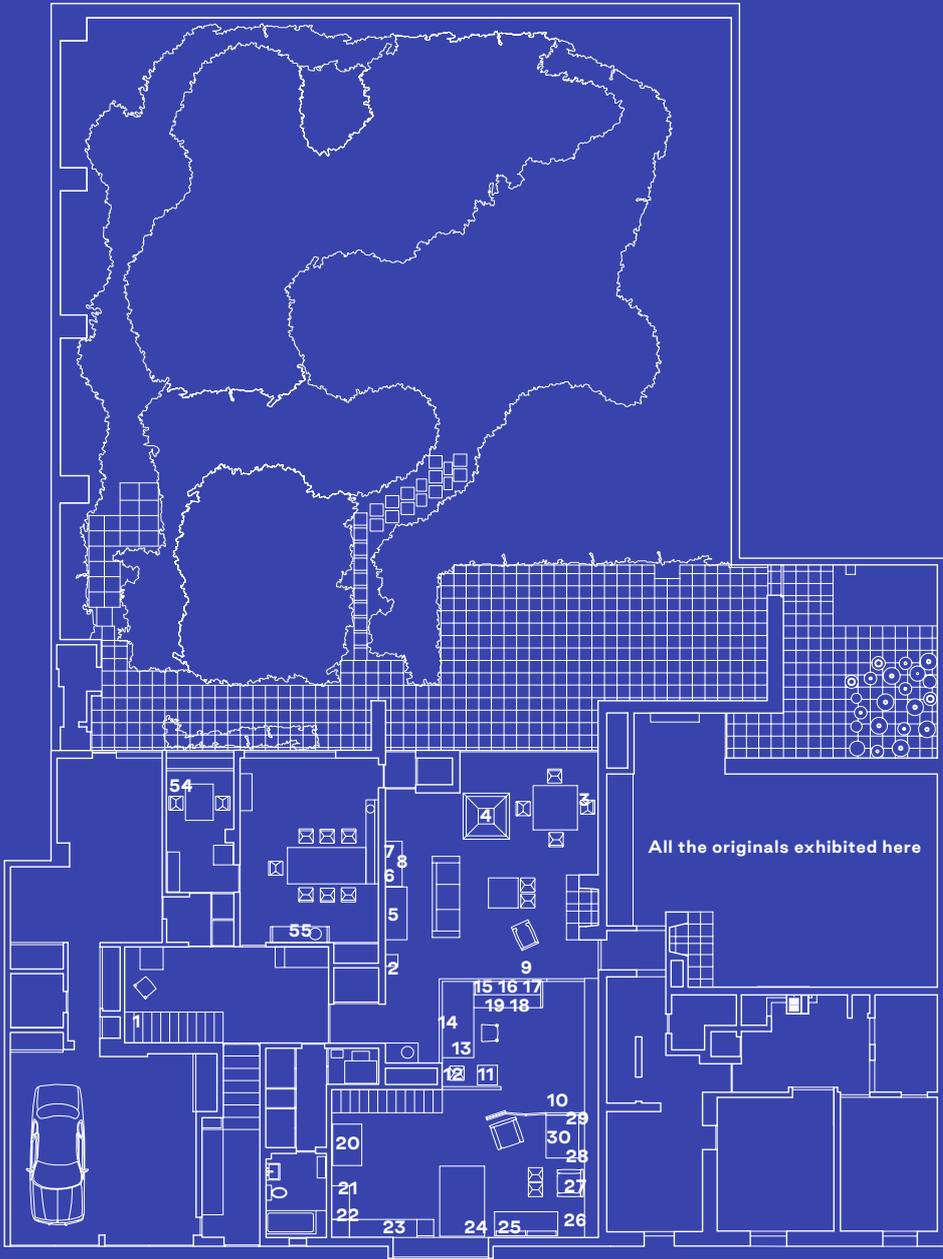
So, consider its emissary: Pamela Rosenkranz's *Express Nothing (Wood Molten)*, 2019, a cheap, metallic emergency blanket gesturally painted (finger marks included) in one of the many flesh-toned acrylic pigments the artist has researched while investigating fields ranging from marketing to medicine. While the two artists' pieces meet in their shared golden luster, the way they both transfer light and glow, they are perfectly opposite in other ways. If the Goeritz square covered in precious gold leaf claims for itself an almost spiritual signification (it is, after all, "the message"), Rosenkranz refuses such solemnity: express nothing, she says.

The Goeritz/Rosenkranz instance furnishes a key to the studied, and at times biting, correspondences sought by the curation between Barragán's original selection and its replacement. Walk through the house, explore the emissaries in each room. Notice that from Matthew Angelo Harrison's sculptures encasing West African ritual artifacts in tinted resin blocks, in which the cruel history of colonialism meets the formalist legacy of Minimalism, to Jill Mulleady's depiction of the concentric interior curves of an open oyster, with an outstretched hand gently fingering its vicious flesh; from Lutz Bacher's uncanny lifecast of a human arm made of ballistic gel and gauze to ektor garcia's delicate crochet pieces; and from Roberto Cuoghi's strange and arresting six-armed Christ figure to Deana Lawson's meticulously composed photographs of contemporary Black life—each of which replaces a specific object that Barragán had originally placed in the house—these and more than fifty other extraordinary artworks forge a new way of looking at the role that the architect's display of images and objects played in his thinking about the experience of a place and time.

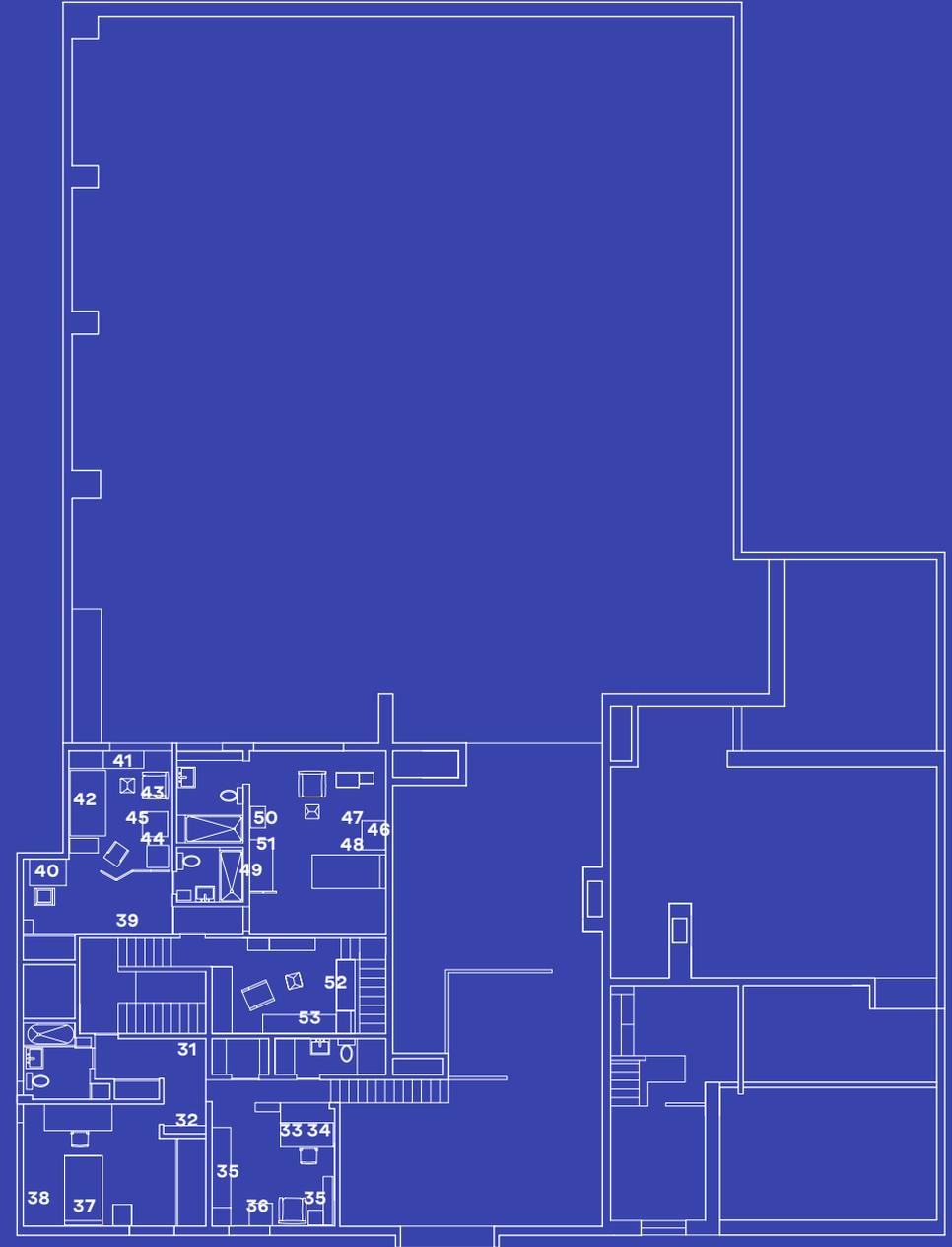
3

Dedicated to Lutz Bacher

ELENA FILIPOVIC



GROUND FLOOR



FIRST FLOOR

1. Mathias Goeritz
 Untitled (gold leaf painting), ca.1960
 180 cm x 160 cm

2. Unknown
 Untitled (Virgin and Child),
 17th century
 150 cm x 50 cm

3. Josef Albers
 Homage to the Square
 (yellow reproduction),
 Date unknown
 116 cm x 116 cm

**4. Casa Luis Barragán's lectern with
 images from Barragán's archive**

5. Pablo Picasso
 Guernica (reproduction), 1937
 60 cm x 128 cm

6. Unknown
 Untitled (plaster sculpture),
 Date unknown
 32 cm

7. Unknown
 Untitled (yarn painting),
 Date unknown
 38.5 cm x 31 cm

Pamela Rosenkranz
 Express Nothing (Wood Molten), 2018
 Acrylic on an emergency blanket, framed
 210 cm x 135 cm

Matthew Angelo Harrison
 Dark Silhouette: Female Figure in
 Unison, 2019
 Wooden sculpture from West Africa, polyurethane
 resin, anodized aluminum, acrylic
 82 cm x 19.05 cm x 27.3 cm
 Larry and Marilyn Fields Collection, Chicago

Jill Mulleady
 Locus Solus, 2018
 Oil on linen
 93.98 cm x 121.92 cm
 Erling Kagge Collection

Heinz Peter Knes
 Intervention on Casa Luis Barragán's
 lectern with images from the artist's
 archive
 Digital prints

Jutta Koether
 Tour de Madame, 2018
 Single channel video, color, silent
 14'25 min.

Matthew Angelo Harrison
 Mk=min-compressed, 2017
 Ceramic, acrylic, aluminum
 12.7 cm x 12.7 cm x 22.9 cm

Heinz Peter Knes
 Untitled (Snake), 2012
 C-Print (2019). Edition 2/5
 36 cm x 24cm

8. Unknown
 Untitled (José Limón),
 Date unknown
 38 cm

9. José Clemente Orozco
 Pueblos mexicanos (reproduction),
 Date unknown
 89 cm x 122 cm

10. Pablo Picasso
 Female nude from the series La
 Comedie Humaine, 1954
 (reproduction),
 Date unknown
 25 cm x 40 cm

11. Leonor Fini
 Portrait Surréaliste D'Adriana
 Williams (reproducción), 1957-58
 60 cm x 52 cm

12. Unknown
 Horse Head (plaster sculpture),
 Date unknown
 60 cm x 45 cm
 18 x 19 x 19 cm

13. Henry Moore
 Pritzker Prize of Architecture
 (two-piece reclining figure: cut),
 1979 (#2 from a series of 9)
 32 cm x 57 cm x 30 cm

14. Josef Albers
 Homage to the Square
 (blue tones reproduction),
 Date unknown
 60 cm x 52 cm

Mathieu Kleyebe Abonnenc
 Un second morceau de chair arrachée
 aux os des envahisseurs
 (A Second Morcel of Flesh Stripped
 from the Bones of the Invaders), 2018
 Native American bone flute painted bronze
 18 cm x 3 cm x 3 cm

Seth Price
 Dropped Back Bubble House, 2004
 Inkjet print on canvas
 97 cm x 66 cm
 Bobby and Eleanor Cayre Collection

Heinz Peter Knes
 „New Mexico“, 2008 / 2010
 Silkprint on cloth
 210 x 160cm

Deana Lawson
 Nikki's Kitchen, 2015
 Pigment print
 50.8 cm x 63.7 cm (55.9 cm x 68.6 cm framed)

Roberto Cuoghi
 SS(ISH)c, 2019
 Ceramic, base in nylon and salt plates, greenbiz
 26 x 76 x 22 cm
 18 x 19 x 19 cm

ektor garcia
 Huarache, 2019
 Glazed ceramic

Pamela Rosenkranz
 Alien Blue Window
 (710 S Dakota St, Merzis), 2018
 Lighttex, LED, anodized frame, remote control
 79 x 39 cm

15. Unknown
A bridal couple (reproduction),
ca.1470
61 cm x 36 cm

Michael E. Smith
Untitled, 2019
Plastic, wire, popcorn
25.4 cm x 20.3 cm x 2.5 cm

16. Unknown
Foot (plaster sculpture),
Date unknown
25 cm x 40 cm

Lutz Bacher
Arm (The Gift), 2009
Ballistic gel and gauze
7.6 cm x 7.6 cm x 91.4 cm
Private Collection

17. Paul Gauguin
The White Horse (reproduction),
1898
78 cm x 50 cm

Jill Mulleady
War, 2019
Oil on linen
92 cm x 54 cm

18. Amedeo Modigliani
Reclining nude (reproduction), 1917
52 cm x 81 cm

Seth Price
Glass Meat Test, 2003
C-print mounted to safety glass, hardware
35.6 cm x 81.3 cm x 7.6 cm

19. Unknown
Greek vase with horses
(photographic reproduction),
Date unknown
60 cm x 52 cm

Danai Anesiadou
Don't let Anything Detrimental Enter
my Vehicle, 2019
Mixed media
Variable dimensions

**20. Unknown (attributed to Luis
Barragán & Mathias Goeritz)**
Yellow square, 1965
119 cm x 119 cm

Seth Price
Untitled, 2004
Vacuum-formed high-impact polystyrene
120.7 cm x 85.1 cm x 7.6 cm

21. Unknown
Cavalli di San Marco or Triumphal
Quadriga (reproduction of
photograph detail),
Date unknown
92 cm x 92 cm

Danai Anesiadou
If Something Detrimental Enters my
Vehicle, 2019
Mixed media
Variable dimensions

22. Unknown
Untitled (mask),
Date and provenance unknown

Michael E. Smith
Untitled, 2019
Leather, plastic, epoxy
35.6 cm x 17.8 cm x 17.8 cm

23. Eduardo Terrazas
Sistema activo II,
Date unknown
60 cm x 60 cm

Jutta Koether
Holding 2, 2019
Acrylic on canvas
71.1 cm x 55.9 cm

24. Unknown
Portrait of a dead girl with rose,
19th Century
43 cm x 37 cm

Lynette Yiadom-Boakye
Paridae, 2018
Hard ground etching on paper
Edition of 30
38 cm x 28 cm (35 cm x 32.5 cm x 3.5 cm framed)
Private Collection

25. Pablo Picasso
Tête de femme au chapeau (Dora
Maar) (reproduction of a lithograph),
1956 (lithograph)
60 cm x 52 cm

Danai Anesiadou
Atman, 2019
Mixed media
Variable dimensions

26. Unknown
Christ in the cross & four
characters, Date and provenance
unknown
36 cm x 30 cm

Mathieu Kleyebe Abonnenc
Untitled (Bodies in a pile), 2012
Copper rods made from smelting ten early
20th-century crosses from Katanga
Five rods, 180 cm x 1.5 cm x 1.5 cm each
Collection Lafayette Anticipations - Fonds de
Dotation Famille Moulin, Paris

Unknown
Christ descending the cross,
Date and provenance unknown
60 cm x 52 cm

Unknown
The resurrection of Christ & the
Apostles, Date and provenance
unknown
65 cm x 50 cm

27. Unknown
Two photographs of horses and
horseback riders,
Date unknown
Variable dimensions

Lutz Bacher
Pony Tails, 2013 (an edition of 15)
Horse hair
50 x 9 x 4.5 cm
Private Collection

28. Unknown

Female head (wooden sculpture),
Date and provenance unknown
50 cm

Matthew Angelo Harrison

Dark Silhouette: Figure in Deep Silence,
2019
Wooden sculpture from West African, tinted
polyurethane resin, anodized aluminum, acrylic
80.6 cm x 18.4 cm x 21 cm
Neil Ellman Collection, Napa

29. Sheila Hicks

Untitled, ca. 1960
92 cm x 80 cm

ektor garcia

Santa Clara del Cobre, 2019
Crocheted copper wire
Variable dimensions

30. Edward Weston

Nude (Charis, Santa Monica)
(reproduction), 1936
19 cm x 24 cm

Heinz Peter Knes

Untitled from the series „very
nearsighted but unspectacled“, 2013
Black & White PE-Print edition
20.32 cm x 25.4 cm

31. Unknown

Archangel Saint Michael,
18th Century
105 cm

Andra Ursuța

Conversion Table, 2016
Bronze, coins, fabric
92 cm x 39 cm x 23 cm

32. Unknown

Untitled (sculpture of dancing
female),
Date and provenance unknown
Variable measures

Heinz Peter Knes

„Procession“, 2014 (edition 2 of 5)
C-Print (2019)
45 cm x 30 cm

33. Unknown

Christ on the cross,
Date unknown
102 cm x 67 cm

Heinz Peter Knes

Untitled (Gustav), 2019
C-Print (2019)
Edition

34. Unknown

San Francis of Assisi with skull,
18th Century
66 cm x 29 cm

Michael E. Smith

Untitled, 2019
Steel, shoe
81.3 cm x 30.5 cm x 30.5 cm

35. Georges Rouault

Jesus Honni [Jesus reviled] (B/W
reproduction), 1948
55 cm x 40 cm

Georges Rouault

Christ sur la Croix
(B/W reproduction), 1920
63 cm x 47 cm

Georges Rouault

La Sainte Face (reproduction),
1933
51 cm x 36 cm

Georges Rouault

Debout les morts // Arise, you who
are dead! (reproduction), 1932
64 cm x 49 cm

Georges Rouault

Pierre (reproduction), 1932
50 cm x 34 cm

Georges Rouault

La mort l'a pris comme Il...
(reproduction), 1932
50 cm x 34 cm

36. Unknown

Horse (bronze sculpture),
Date unknown
40 cm x 50 cm

37. Unknown

Virgen ampona, 18th century
104 cm x 81 cm

38. Unknown

Horse (bronze sculpture),
Date unknown
40 cm x 40 cm x 15 cm

Roberto Cuoghi

Ether en Flocons (1/10 elements), 2018
Mixed media on agar-agar and gelatin
70 cm x 50 cm x 20 cm

Roberto Cuoghi

Ether en Flocons (2/10 elements), 2018
Mixed media on agar-agar and gelatin
70 cm x 50 cm x 20 cm

Roberto Cuoghi

Ether en Flocons (3/10 elements), 2018
Mixed media on agar-agar and gelatin
70 cm x 50 cm x 20 cm

Roberto Cuoghi

Ether en Flocons (4/10 elements), 2018
Mixed media on agar-agar and gelatin
70 cm x 50 cm x 20 cm

Roberto Cuoghi

Ether en Flocons (5/10 elements), 2018
Mixed media on agar-agar and gelatin
70 cm x 50 cm x 20 cm

Roberto Cuoghi

Ether en Flocons (6/10 elements), 2018
Mixed media on agar-agar and gelatin
70 cm x 50 cm x 20 cm

Lutz Bacher

Pony Tails, 2013 (an edition of 15)
Horse hair
50 x 9 x 4.5 cm
Private Collection

Danai Anesiadou

Deal with It Across All Levels and All
Dimensions, 2019
Mixed media
Variable dimensions

ektor garcia

Guadalajara/DF/Oaxaca, 2019
Wool, found leather and steel spur
Variable dimensions

39. Unknown
Feminine head (wooden sculpture),
Date unknown
25 cm x 12 cm

Matthew Angelo Harrison
Mk-min-compressed, 2017
Ceramic, acrylic, aluminum
12.7 cm x 12.7 cm x 22.9 cm

40. Unknown
Three Muses (plaster sculpture),
Date unknown
40 cm x 40 cm

Lutz Bacher
Arms, 2018
Mixed media
85 cm x 26.7 cm x 12.7 cm
85 cm x 26.7 cm x 11.4cm
Lonti Ebers Collection, New York

41. Unknown
Horse (bronze sculpture),
Date unknown
49 cm x 40 cm x 15 cm

Lutz Bacher
Pony Tails, 2013 (an edition of 15)
Horse hair
50 x 9 x 4.5 cm
Private Collection

42. T.S. Spencer
Dormouse, 1753
105 cm x 122 cm

ektor garcia
Bota Vaquera, 2016
Sole of a cowboy boot, with a crocheted net of
cotton thread
124.5 cm x 15.2 cm

43. Mathias Goeritz
Job XXVIII:3, 1960
160 cm x 180 cm

Gabriel Kuri
Chinese Whispers #6, 2019
Adhesive labels, blankets
Unique piece, variable dimensions

**44. Jesús Reyes Ferreira
(Chucho Reyes)**
San Francis of Assisi,
Date unknown
57 cm x 34 cm

Jill Mulleady
The Green Room II, 2017
Oil on canvas
122 cm x 91 cm

45. Unknown
Demon vase (ceramic),
Date unknown
34 cm x 20 cm

Danai Anesiadou
Anasyrma, So be It, 2019
Mixed media
Variable dimensions

46. Unknown
Crucifix (ivory),
Date unknown
90 cm x 55 cm

Deana Lawson
Adorah, 2018
Pigment print
10 cm x 15 cm
Hudgins Family Collection, New York

47. Unknown
Saint Catherine,
Date unknown
82 cm x 15 cm

Gabriel Kuri
Ejercicio 2005 – 2006, 2006
Two rocks, sales tickets, receipts on artist base
(plywood plinth)
45 cm x 42 cm x 29 cm
MCE Collection

48. Unknown
Untitled (small head),
Date and provenance unknown

Matthew Angelo Harrison
Dark Silhouette: Male Figure in Unison,
2019
Wooden sculpture from West Africa, polyurethane
resin, anodized aluminum, acrylic
82.5 cm x 27.9 cm x 18.4 cm
Colección Ariel and Daphna Bentata, Miami

49. Francisco de León
Annunciation, 18th Century
180 cm x 169 cm

Deana Lawson
Sons of Cush, 2017
Inkjet print
142.6 cm x 178.8 cm x 5.1 cm
Collection of The Underground Museum

50. Unknown
Accordion folded home-made
homage to Iman,
Date unknown
Variable dimensions

Danai Anesiadou
Oh man! Because I do Not Allow it,
2019
Mixed media
Variable dimensions

51. Unknown
Stone sculpture (skull),
Date unknown

Andra Ursuța
Left Mood Boot, 2019
Lead crystal, aluminum cap, and alcohol
16 cm x 31 cm x 82 cm

52. Fernando Prieto
Untitled, 1984
81 cm x 81 cm

Gabriel Kuri
Institución de crédito, 2017
PVC, wood, mixed media
100 cm x 75 cm
Private Collection

53. Unknown

Christ,
Date unknown
115 cm x 90 cm

Roberto Cuoghi

Imitatio Christi, 2017-2019
Agar-agar, felt
82 cm x 80 cm x 15 cm
21 cm x 20 cm x 20 cm

54. Unknown

Untitled (dead man with carnation),
1870
50 cm x 39 cm

Lynette Yiadom-Boakye

Red Kite, 2016
Etching on hard ground copper plate on paper
40 cm x 30 cm
Dr. Jacqueline Burckhardt Collection

**55. Jesús Reyes Ferreira
(Chucho Reyes)**

Archangel, ca.1960
197 cm x 125 cm

Lynette Yiadom-Boakye

Pander To A Prodigy, 2016
Oil on canvas
200 cm x 130 cm x 3.7 cm
Martin Hatebur Collection, Switzerland

ESTANCIA FEMSA

Founder / Director
Eugenia Braniff

Managing Director
Antonio Zorrilla

Associate Curator
Natalia Valencia

Press and Communication
Inés Maldonado

Registrar
Alejandra Lanzagorta

Conservation
Asseneth Regis

Graphic Design
Marco A. Rodríguez

Museography
AGO/Sala Hars

Production
AD HOC
tallerTORNEL.com

CASA LUIS BARRAGÁN

Director
Catalina Corcuera

Deputy-Director
Gabriela Bermeo

Administration
Gabriel Bermeo

Educational Services
Santiago Llamas

Archive
Adriana Garrido

Library
Juan Terán

Assistants
Arturo Hernández
Isela Muñoz

* Special thanks to the exhibition lenders, the sponsors, the institutions, the volunteer team at Casa Luis Barragán and to all the people who made this project possible.

ESTANCIASFEMSA.MX

proyectos curatoriales

FEMSA | COLECCIÓN



CASA LUIS BARRAGÁN



FUNDACIÓN
DE
ARQUITECTURA
TAPATZA
IRUJO Y ASOCIADOS S.C.



JALISCO
GOBIERNO DEL ESTADO



AEROMEXICO

ARTE ABIERTO

GRUPOHABITA

swiss arts council
prohelvetia