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SOMA

SUMMER 2019

SOMA Summer in 2019 will center on the **scaffolding** in order to study visible and invisible supporting structures (such as language and form), and as a means to better understand the role of power, hierarchy, and surface in artistic practice. The transformative possibilities implicit in the use of scaffolding (in construction, for instance) will lead participants to consider notions of decay, conservation, and gentrification.

WEEK 1

Monday July 1st

Welcome meal and with Carla Herrera-Prats, Anthony Graves and Sara Nadal-Melsió

Tuesday July 2nd

Open studios visit with two-year SOMA's Academic Program participants

Introduction: Participants will give 10-minute presentations of their work

Wednesday July 3rd

Introduction: Participants will give 10-minute presentations of their work

Miércoles de SOMA by Glenn Ligon

Thursday July 4th

Introduction: Participants will give 10-minute presentations of their work

Friday July 5th

Lecture with Amy Sara Carroll

GLOBAL MEXICO'S COPRODUCTION: Art//Cinema//Literature

Scaffolding in architecture: temporary structure of support on a building's exterior.

Scaffolding in teaching: tiered assignments to arrive at a project's completion.

Visit to Casa del Hijo del Ahuizote with Diego Flores Magón and Giacomo Castagnola

Dinner at Obrera Centro with Marcos Castro and Mauro Giaconi

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WEEK 2

Monday July 8th

"Scaffolding" with Sara Nadal-Melsió and Anthony Graves

Sessions are devoted to closely revisiting suggested readings and materials related to this summer topic "Scaffolding."

Tuesday July 9th

Workshop with Amy Sara Carroll

GLOBAL MEXICO'S COPRODUCTION: Art//Cinema//Literature

Scaffolding in architecture: temporary structure of support on a building's exterior.

Scaffolding in teaching: tiered assignments to arrive at a project's completion.

Wednesday July 10th

Workshop with Amy Sara Carroll

GLOBAL MEXICO'S COPRODUCTION: Art//Cinema//Literature

Scaffolding in architecture: temporary structure of support on a building's exterior.

Scaffolding in teaching: tiered assignments to arrive at a project's completion.

Miércoles de SOMA by Sara Eliassen

Thursday July 11th

Studio visit to Panik with Plinio Ávila

Individual critiques with Eduardo Abaroa, Amy Sara Carroll, Marcos Castro, Ricardo Dominguez, Sara Eliassen, Mauro Giaconi, Anthony Graves, Sara Nadal-Melsió, Ricardo Alzati, Virginia Colwell, Fabiola Iza, Patrick Killoran, Joaquín Segura and Lauren van Haaften-Schick

Friday July 12th

Visit to Biquini Wax ESP with Cristóbal Gracia and Daniel Aguilar Ruvalcaba

Visit to Laboratorio de Arte Alameda with curator Lucía Sanromán and artist Emilio Chapela

Visit to Secretaría de Educación Pública's murals with Luis Vargas

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WEEK 3

Monday July 15th

Seminar "Speculative Topologies" with Sara Nadal-Melsió

As Jacques Lacan put it in his 1972 text L'Étourdit: "Topology is not 'designed to guide us' in structure. It is this structure." This seminar will explore how topology and morphism, with their play on continuity and convergence of surface and structure, can be used speculatively as a way to wrest the impossible from the actual through architecture understood as a conceptual and political trope.

Tuesday July 16th

Individual critiques with Eduardo Abaroa

Wednesday July 17th

Visit to Museo de Antropología e Historia with Eduardo Abaroa

Miércoles de SOMA by Enrique Chagoya

Thursday July 18th

Studio visit with Camel Collective

Individual Critiques with Eduardo Abaroa, Diego Flores Magón, Gris García, Julio García Murillo, Anthony Graves, Sara Nadal-Melsió, Lucia Sanroman, Itala Schmelz, Luis Vargas and Felipe Zúñiga

Friday July 19th

Visit to Proyector with Tania Tovar Torres

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WEEK 4

Monday July 22th

Special session with Patrick Killoran

Having left you mesmerized by a loop of endlessly squeezing tubes of toothpaste, Patrick Killoran will wake you from this dream with an in-depth presentation on his work. This candid discussion about the theoretical and practical concerns of his practice over the past 23 years will serve to further elucidate the theme of scaffolding through an exploration of consumer culture.

"Scaffolding" with Sara Nadal-Melsió and Anthony Graves

These sessions are devoted to closely revisiting suggested readings and materials related to this summer topic "Scaffolding."

Tuesday July 23th

Visit to Museo de Antropología e Historia with Eduardo Abaroa

Wednesday July 24th

Special session with Ben Tiven

Workshop with Lauren van Haaften-Schick

Equity by Platform: The Artist's Contract (1971) to Smart Contracts Abstract: In 1971 conceptual art curator-publisher Seth Siegelaub and lawyer Robert Projansky created The Artist's Reserved Rights Transfer and Sale Agreement, a legal contract envisioned as a standard tool enabling artists to retain ongoing property and economic rights in their sold works. In Siegelaub's view, the efficacy of "Artist's Contract" was ensured by its promise of seamless transactions executed automatically by virtue of its standard form. However, the Contract has been little-used and remains controversial, particularly for stipulating an artist's resale royalty, and demanding transparency in resales. Today however, many emerging blockchain-based platforms for selling art employ smart contracts with terms similar to the Artist's Contract. Here, resale royalties are not taboo, but are encouraged, and smart contracts are celebrated for their intrinsic automation and self enforcement – as if achieving the Artist's Contract's initial dream. Yet as uses of smart contracts and blockchain within the art market proliferate, we might pause to consider the criticisms and

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limitations of this historical precedent in order to more fully imagine the potentials of these technologies. It is only then that we can assess the implications of these platforms for equity in the art market, and their greatest contradiction: adopting tools of private law in order to effect collective good.

Miércoles de SOMA by Sarah Workneh

Thursday July 25th

Studio visit with Yoshua Okón

Individual Critiques with Eduardo Abaroa, Plinio Ávila, Gris García, Anthony Graves, Graciela Kasep, Sara Nadal-Melsió, Josefa Ortega, Yoshua Okón, Aldo Sánchez, and Sarah Workhen

Friday July 26th

Special session with Fabiola Iza: An underground walk through Modernist Mexico City. The “Pasaje Pino Suárez – Zócalo” is a passageway that connects two of the busiest subway stations in the city: Pino Suárez and Zócalo. Located within the heart and entrails of the city’s historical center, at street level it is one of the noisiest, busiest, most crowded parts of the city, but underground it is refreshingly cool, tranquil, and quiet. The passageway houses some 40 bookshops, each of them a stall, and its design reflects the modernization ideals of the 1970s, yet at the same time reveals an inclusive cultural project – it even features a film lounge and offers the metronautas (subway users) an area to sit, eat their lunch, relax, and read. The passageway is the perfect setting to talk about Mexico’s complicated relation to modernity and modernization as well as the perfect escape from a touristic approach. Back on the surface, we will have lunch at a nearby restaurant.

Special session with Virginia Colwell: A visit to Los Pinos

Virginia Colwell is interested in urban spaces that function as both sites of national history and symbols of power. During Soma Summer she’s interested in exploring a new ‘public space’ in Mexico City: the presidential residence Los Pinos. Mexico’s current president, Lopez Obrador rejected living in Los Pinos during his presidency and instead has opened the house and the grounds to the public as part tour-mansion part cultural center.

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Special session with Lauren van Haaften-Schick: Visit to Museo Anahuacalli
Museo Anahuacalli was initiated by Diego Rivera in 1941 and opened to the public in 1964, the same year as the Museo Nacional de Antropología. Although both museums feature collections spanning pre-Hispanic Mexico, their curatorial approaches diverge drastically, inviting questions into the formation of cultural narratives, the conferral of historical authority, ownership of national patrimony, and the relevance of authenticity in artifacts. During our visit we will consider the playfulness and poetics of this 'artist's museum,' and what can be gleaned in general from approaching history sideways.

Special session with Joaquín Segura: Visit to Casa Museo Leon Trotsky
León Trotsky arrived to Mexico on January 1937, after a few years of being forced out of the Soviet Union by his critical stance towards the brutal regime of Joseph Stalin. On August 20, 1940, Ramón Mercader succeeded on his attempt on Trotsky's life. The complex in which he spent most of his Mexican exile is now a historic monument that pays homage to this controversial Soviet leader, and also houses the Institute for the Right of Asylum. We will visit this paradigmatic location with assistance of the Casa Museo Leon Trotsky staff and reflect on ideology, power, violence and memory.

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WEEK 5

Tuesday July 30th

Individual critiques with Eduardo Abaroa

Wednesday July 31th

Workshop with Robby Herbst: Header, Body Text, Footer

This workshop asks what is the format of publication and how can it be used as a score to structure speech within a performance. In 2017 I began distributing the Critical Practice Newsletter. With a circulation of about 150, this micro-publication was meant to support an intimate conversation between myself and a community of critical thinkers and practitioners. In this experimental workshop we'll simultaneously explore the structure of publication as well as light acrobatics which structure an individuals body as it works against gravity in solo and social formations. Ultimately we'll aim to make a small body publication qua performance from this mash up.

Miércoles de SOMA by Robby Herbst

Thursday August 1st

Individual critiques with Eduardo Abaroa, Giacomo Castagnola, Irving Domínguez, Gris García, Anthony Graves, Edgar Hernández, Catalina Lozano, Mauricio Marcín and Barbara Perea

Friday August 2nd

Visit to Aeromoto

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WEEK 6

Monday August 5th

Workshop with Ester Partegás

“Bodies as Construction Sites” considers the pedestrian body as an indelible active part of the urban fabric. One of the most effective agents in this situation is clothing. Clothing, besides providing protection, represents a psychological supporting structure in the everyday construction of the self and the city. Is it possible to speak of clothing as an internal scaffolding, a real structure that sustains, facilitates and creates? The workshop will lead the participants thru an exploration of the body and mind, encouraging feeling and intuition, resourcefulness, and collaboration as techniques for making art.

Tuesday August 6th

Special session with Stephan Pascher

Legacy: This session will be devoted to the subject of artistic legacy. Legacy is what is passed on from one to another, what may be taken up or subsequently used, something that impacts a future generation. In this sense, legacy is intrinsic to the “scaffolding” of an artist’s career, the accretion as well as distillation of all that an artist has done. I see artistic legacy in several ways. One is materially, the entire body of work that remains. Another is a set of ideas to be re-evaluated, extended, modified or adapted. And for artists who teach, what is directly transmitted is a mode of thinking that shapes the ideas and production of descendant art makers: the imparting of a set of knowledge, skills, and values to a next generation. Legacy then, is a multifaceted practice, an active principle that both forms and informs.

I will show examples of my own past projects that directly engage with former models or specific works, and also discuss the responsibility of sustaining the work and discourse of an artistic practice beyond an artist’s lifetime.

Wednesday August 7th

Workshop with Ester Partegás

The seminar will explore the role that clothing plays as a temporary external cover, and as a supporting structure in the everyday construction of the self. Clothing is also representative of deeper cultural values, and thus becomes part of the social and specifically, urban fabric. Using materials provided by SOMA, the 2-day workshop encourages intuitive, resourceful, and collaborative thinking through hands-on making.

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Miércoles de SOMA by Ester Partegás

Thursday August 8th

Special session with Jorge Mendez Blake

Individual Critiques with Eduardo Abaroa, Tania Candiani, Mariana David, Sara Eliassen, Esteban King Álvarez, Sara Nadal Melsió, Ester Partegás and Stephan Pascher

Friday August 9th

Special session with Ricardo Alzati

...(A town, alas, changes more quickly than man's heart may change); yet in my mind I still can see... Charles Baudelaire, The Swan, 1861 (fragment)

Sow iron rods, harvest rubble

A tour through the ancient Azcapotzalco neighborhood might help us envision the urban layout as a theater where past present and future historic processes have their origin and their result.

Special session with Felipe Zuñiga: Visit to the Cárcamo de Dolores

An hydraulic structure located on the Second Section of Chapultepec Park, in Mexico City, comprising the building designed by architect Ricardo Rivas, inside the originally underwater mural Agua, el origen de la vida (Water, source of life) of Mexican muralist Diego Rivera, the art installation Cámara Lambda by Ariel Guzik, and in outside, the Tlaloc Fountain, also of Rivera. The building was constructed in 1951 to commemorate the end of the works in 1943 of the Lerma System, which still supply water to Mexico City and still flows in the place, but diverted from own building. It is part of the Museo de Historia Natural y Cultura Ambiental (Museum of Natural History and Environmental Culture). We will comment on the intersection of urban modern infrastructure, public art and contemporary art.

Special session with Patrick Killoran

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WEEK 7

Monday August 12th

"Scaffolding" with Sara Nadal-Melsió and Anthony Graves

These sessions are devoted to closely revisiting suggested readings and materials related to this summer topic "Scaffolding."

Tuesday August 13th

Visit to Templo Mayor with Eulogio Guzmán

Wednesday August 14th

Visit to Museo de las Intervenciones with Eulogio Guzmán

Miércoles de SOMA by Eulogio Guzmán

Thursday August 15th

Visit to LIGA with Ruth Estévez

Individual Critique with Yutsil Cruz, Helena Chávez, Ruth Estévez, Magnolia de la Garza, Anthony Graves, Eulogio Guzmán, Patrick Killoran, Alejandra Labastida and Virginia Roy

Friday August 16th

Special session with Valerie Tevere and Angel Nevarez, *Walking, Talking, Listening: A ramble through Mexico City*

Karaoke

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WEEK 8

Monday August 19th

“Scaffolding” with Sara Nadal-Melsió and Anthony Graves

These sessions are devoted to closely revisiting suggested readings and materials related to this summer topic “Scaffolding.”

Tuesday August 20th

Individual critiques with Angel Nevarez, Valerie Tevere, Ricardo Alzati, Virginia Colwell, Fabiola Iza, Patrick Killoran, Joaquín Segura, Lauren van Haaften-Schick and Felipe Zúñiga

Wednesday August 21st

Miércoles de SOMA: Final publication presentation

Thursday August 22th

Final remarks: feedback and last meal with Anthony Graves, Carla Herrera-Prats, and Sara Nadal-Melsió