

than 800 others. The statue's foot is safely hidden elsewhere; a foot for a foot instead of an eye for an eye. Pieces of the plaster mold of the original rest on the floor nearby. The monument's severed foot stands in for a justice that hasn't yet been properly served.

**NAUFUS RAMÍREZ-FIGUEROA's** mobile sculpture is suspending and balancing kitchen utensils, supported by elongated wooden arms, which have rebelled against their owners in a passage of the *Popol Vuh*, the Mayan sacred book. The objects resist their instrumentalization and their ungrateful human masters. In **RAMÍREZ-FIGUEROA's** mobile, further clashes arise by the inclusion of 19th-century French tableware, a reference to the short-lived sixth state of Central America, whose founders looked to Europe to distinguish themselves from their indigenous neighbors, and even from themselves. Beginning in 2007, hundreds of people took over an unfinished bank building in Caracas, Venezuela. **ÁNGELA BONADIES** and **JUAN JOSÉ OLAVARRÍA's** work documents moments of their lives in the skyscraper, which was soon populated with bodegas, beauty parlors, daycare centers, and a strict code of conduct to control who belonged and who did not. The domestic makeover comes in direct conflict with the corporate architecture, which is ultimately inhumane. In no single style, **VICTOR ESTRADA** brings together a range of painterly techniques. Estrada's paintings offer a dense and textural interpretation of the landscape

he annually traverses, driving between Los Angeles and El Paso alongside the US-Mexico border. Disorienting skies, unsettling atmospheres, recognizable fragments and figures are imposed against the "American landscape."

On the other side of Oñate's foot, **STEPHANIE TAYLOR** forces the logic of language into new structures, often with absurd results. The text in her video is taken from Jonathan Gold's food criticism and parts from Thomas Mann's 1940 novella, *The Transposed Heads*, which are about indescribable experiences. In the work, they are articulated by a sampling of regional German accents; the words are repeated and restated until a new pattern is formed. **JAMASEE PITSEOLAK** also plays on words: adding stones piece by piece, he makes everyday objects like a sewing machine, his grandfather's chair, and a pistol. Through the accumulative building of material and meaning, his sculptures act as visual puns. An ideal home is inferred in *Painted, not empty, my house is painted*, complete with a cut-out window and door, but utterly flimsy and insecure. In this work, **FERNANDA LAGUNA** constructs a paper house for real paintings. It's all perspective, really.

The brothel is not really a house, but it acts like one. The people who labor inside perform many roles, including domestic ones. In this series of photographs taken in the north of Chile, **PAZ ERRÁZURIZ** turns her attention to the women working inside,

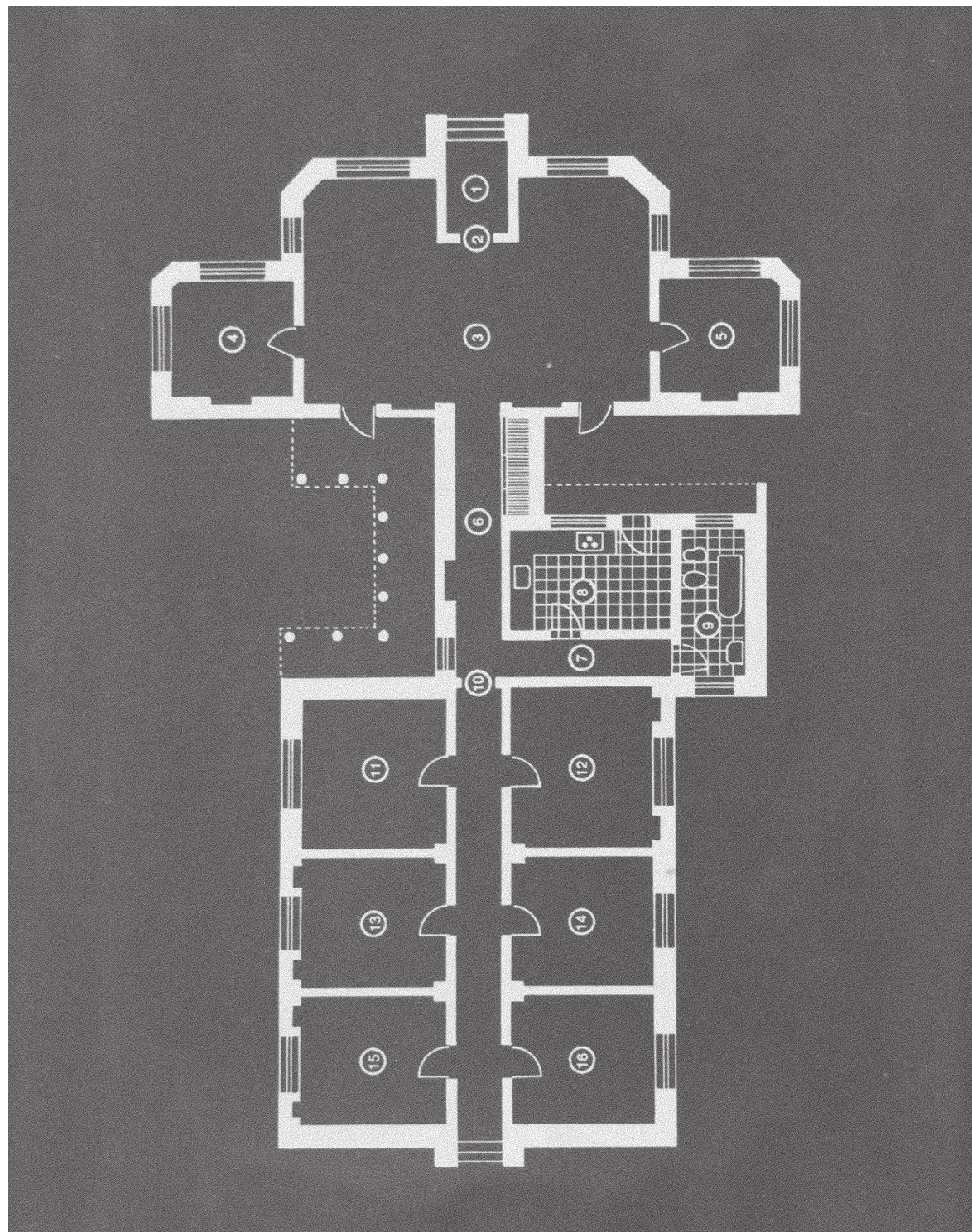


Image: reproduction of cover of Juan Fresán's graphic translation of Julio Cortázar's "Casa tomada," published as Casa Tomada (Buenos Aires, ARG: Minotauro, 1969). Photographs Kyra Kennedy

capturing the undefined periods of hosting clients and being amongst one another. Police-issued ID cards hang beneath the photos as counter-portraits. The prison cell isn't a house either, but nearly one percent of Americans live in one, and a disproportionate percentage of those are black, Hispanic, and Native American. **SABLE ELYSE SMITH's** video includes found footage as well as video recordings her father sent to his daughter from his cell—a portrait of an American family physically separated. The video comprises an abstracted narrative that continues with a poem rendered in neon: "...pillow feathers from mother's temple." In **TANIA PÉREZ CORDOVA's** works, paintings copy the pattern of a piece of clothing belonging to anonymous individuals, who are somewhere nearby. A contact lens reflects its wearer, nowhere to be found, and a cast of a hole marks an undisclosed location. Yet the missing parts still regain presence. In the auditorium, **LUTZ BACHER's** slideshow collects handwritten notes documenting recent language from the news, television programs, advertisements, and bits overheard in the street. Collectively they become an instructive chorus of American culture after the 2016 presidential election.

*Na'ashjé'íí Asdzáá* (Spiderwoman) lives atop Spider Rock in Canyon de Chelly and gave Navajo the ability to weave. **ERIC-PAUL RIEGE** has rendered her ancestral home out of looms. In performance, by becoming sheep, he also becomes the source of

material (wool), and thus the process of weaving that makes culture and home. The epic stories in **VICTORIA MAMNGUQSUALUK's** prints of Kiviuiq—a time-traveling figure in Inuit oral tradition—reveal the processes of transformation via ingestion: humans becoming animal and animals becoming human, often with all of time occurring on a single page. They comprise a document of events that happened once, when the world was a different place. Seeds are food, they are culture, and they are tradition. In **JUMANA MANNA's** film, a seed vault of the Dry Areas (ICARDA) in Aleppo is at risk, not only from war but from the impacts of monocultures and genetic modification (meanwhile, copies remain in Svalbard). Additional copies of the seeds are being reproduced in Lebanon by a group of young migrant women working the fields. Meanwhile, a young man forms his own heirloom seed archive, and a farmer rents his land to refugee camps for a better profit.

Over a period of eight years, **PAZ ERRÁZURIZ** worked on a series of portraits of members of the Kawésqar, Indigenous nomadic people whose traditional territories are near the sea in western Patagonia. Through her images, she sought to dismantle the ethnographic and missionary gaze of previous accounts and reaffirm the Kawésqar's individuality and continued role in society. **CURTIS TALWST SANTIAGO** crafts miniature scenes, at times historic, real, and imagined,



within the intimate space of reclaimed ring boxes. As potential mobile monuments, personally held and circulated, the dioramas are instructive as well as memorializing. Together they present an unreliable and personal archive of people, love, tragedy, hypocrisy, art, geography, violence, and fantasy. **HOCK E AYE VI EDGAR HEAP OF BIRDS** creates new monoprints in Santa Fe that collect snippets of language from pop songs, common sayings, fragments from reservation radio stations, as well as declarations taken on mass shootings from the Washita Creek Massacre in 1868 to Sandy Hook in 2012. The prints reveal an ongoing lexicon of “othering,” even with abrupt shifts in tone and reference. In **LAWRENCE PAUL YUXWELUPTUN**’s painting, different beings occupy the big house, a customary site of ceremony on the Northwest coast, sharing songs and dance. A group of new sculptures constructed from painted traditional ovoid forms become a serpent, a bear, and trees. Surrealism appears in his practice as a reclamation of modernism’s appropriation of indigenous forms. On the other side of the wall, a series of weavings with words about love and loss by **MELISSA CODY** consider the effects of history, including the legacy of the Navajo Long Walk and forced displacement. When you are driven at gunpoint from your homelands, is it possible to really return? This break in time is a rupture that has no repair.

On the exterior of SITE, **LUTZ BACHER** has installed a found image of a

decommissioned rocket from the Kennedy Space Center. The rocket is now part exhibition and part evidence of American innovation, national identity, and imperialism. Bacher under-scores the relationships between technological advancement and the military-industrial complex. In the park behind the building, *Cosmic Playground* uses the sun to operate a game with various actions and thoughts as delineated by the sun’s shadow. **EDUARDO NAVARRO**’s interactive sculpture enables the player to reconnect with the sun’s energy, as well as with other animals and entities.

At the end of the story *Casa tomada*, the bourgeois siblings are kicked out of their ancestral home, their only possessions a key and wristwatch, the tools for accessing time and defining place. A disruption of the usual order strips them of what they knew and had. What will come of this destabilization?

As I still had my wristwatch, I saw that it was 11 at night...Before moving away I had pity, I closed the entrance door well and threw the key into the sewer. It would not do to have some poor devil happen to rob the house and enter it, at that hour and with the house taken over.<sup>1</sup>

<sup>1</sup> Cortázar, Julio. “Casa tomada.” Contemporary Latin American Literature. Ed. Gladys M. Varona-Lacey. San Francisco: McGraw-Hill, 2001. 157-16

Artists in Exhibition  
 Lutz Bacher USA  
 Ángela Bonadies & Juan José Olavarría VEN  
 Melissa Cody USA  
 Paz Errázuriz CHL  
 Victor Estrada USA  
 Radamés “Juni” Figueroa PRI  
 Andrea Fraser USA  
 Hock E Aye Vi Edgar Heap of Birds USA  
 Fernanda Laguna ARG  
 Victoria Mamnguqsualuk CAN  
 Jumana Manna USA  
 Eduardo Navarro ARG  
 NuMu (Stefan Benchoam & Jessica Kairé) GTM  
 Tania Pérez Córdova MEX  
 Jamasee Pitseolak CAN  
 Naufus Ramírez-Figueroa GTM  
 Eric-Paul Riege USA  
 Curtis Talwst Santiago CAN  
 Sable Elyse Smith USA  
 Stephanie Taylor USA  
 Lawrence Paul Yuxweluptun CAN

Curatorial Team  
 José Luis Blondet  
 Candice Hopkins  
 Ruba Katrib  
 Curatorial Advisor  
 Naomi Beckwith  
 SITElines Team  
 Irene Hofmann  
 SITElines Director  
 Brandee Caoba  
 Assistant Curator  
 Joanne Lefrak  
 SITEcenter Director  
 Sage Sommer  
 Exhibitions Manager and Registrar  
 John Cross  
 Lead Preparator

Thank You  
 This exhibition is made possible in part through generous support from The Andy Warhol Foundation for the Visual Arts, the SITE Board of Directors, and many other generous foundations and friends. Support for the Canadian artists in the exhibition provided by Canada Council for the Arts, which last year invested \$157 million to bring the arts to Canadians throughout the country. Additional support comes from the City of Santa Fe Arts Commission and the 1% Lodgers Tax, the City of Santa Fe Occupancy Tax Advisory Board (OTAB), Avalon Trust, and Thornburg Investment Management.

# SITELINES 2018

---

# CASA TOMADA

A replica of **NUMU** (Nuevo Museo de Arte Contemporáneo) has arrived from Guatemala City via Los Angeles, next destination unknown. It is an egg and a mobile museum, a container and a form in itself that hosts a series of exhibitions. It sits in Santa Fe now, as a smaller museum parked in front of a larger one. The first installation is a sleazy motel created by **RADAMÉS JUNI FIGUEROA**. Taking a tally of American public museums and their relationship to donors, **ANDREA FRASER** charts the 2016 campaign contributions of museum trustees as a graphic wallpaper in the SITE’s lobby. Assessing wealth, influence, politics, and culture, the facts speak for themselves. In a work by **LUTZ BACHER**, an artifact from a high school classroom reveals the absurd simplicity of imperialism as taught under the rubric of American history. The fragments, or subjects, include the “Vietnam War,” “The Red Scare,” “Brown vs. Board of Education,” “Rock and Roll,” “Little Rock Nine,” and, of course, the “DJ party” of 6/19/15. Nearby, a cast of **JUAN DE OÑATE**’s right foot from a monument in Rio Arriba county stands in for a missing limb taken on December 29, 1997, from the statue of the conquistador. Oñate ordered the amputation of the right foot of men from Acoma Pueblo as well as other Pueblos in 1599 and killed more

The Andy Warhol Foundation for the Visual Arts

