



Fingers Crossed *Now, Yesterday and perhaps Tomorrow*

Curated by Sue Spaid and Blanca de la Torre

Artists and projects documentation: Amy Balkin · Joseph Beuys · Björk · Blue Origin · Diane Burko / Anna Tas · Carolina Caycedo · Søren Dahlggaard · Jan Dibbets · Ant Farm · Buckminster Fuller · Nicolás García Uriburu · Elena Lavellés · Marcos Lutyens · Mary Mattingly · Annechien Meier / Gert-Jan Gerlach · Anna Moreno · Teresa Murak · “Op Eds from the Future” (*New York Times*) · Jean-François Paquay · Mariana Pestaña / Rory Hyde · Robert Rauschenberg · SpaceX · Esteve Subirah · Vera Thaens · Marie Velardi · Pep Vidal

14.12.2019 – 04.04.2020

ADN Platform, in collaboration with CDAN, Centro de Arte y Naturaleza de Huesca, presents the group exhibition *Fingers Crossed. Now, Yesterday and perhaps Tomorrow*, curated by Sue Spaid and Blanca de la Torre

- This exhibition addresses the current ecological crisis coinciding with COP25, the 2019 United Nations Climate Change Conference taking place in Madrid 2-13 December.
- Artists and projects to be exhibited here include pioneering cases of ecological art juxtaposed with contemporary practices focused on environmental degradation and proposals heralding the future of technological development.
- On December 14, the opening day, curators and some of the artists will be present at the exhibition.

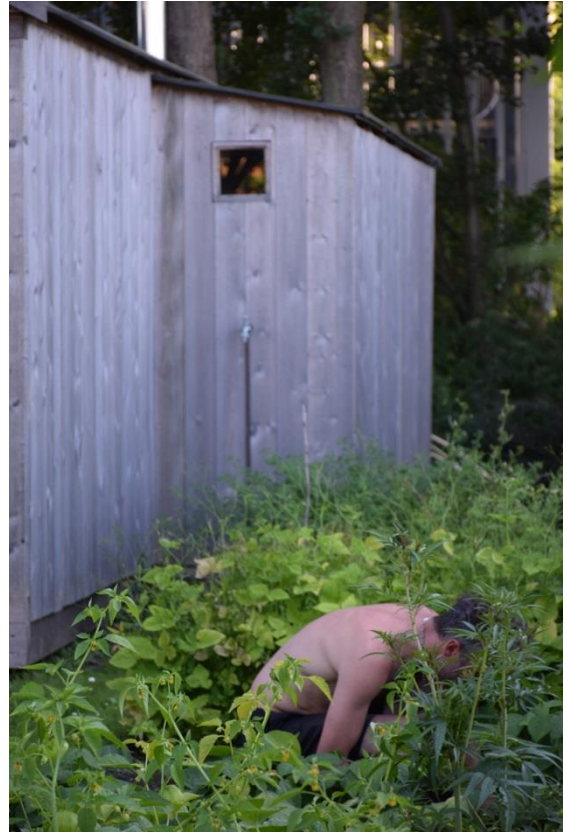
December 14, 2019 - ADN Platform, in collaboration with the CDAN, Center for Art and Nature of Huesca, presents *Fingers Crossed*, a group show curated by Blanca de la Torre and Sue Spaid, which addresses the current ecological crisis coinciding with the COP25.

Artists have proven to be great futurists. Long before scientists had the technology to explore distant galaxies, artists were illustrating space travel, alien invasions, and extraterrestrial life. In light of the recent United Nations IPCC reports (Intergovernmental Panel on Climate Change) that says we must drastically reduce carbon emissions by 2030, we earthlings find ourselves at a crossroads.

Problem is, colonizing Mars by 2030 sounds far sexier than tackling Earth's emergencies like the plastic vortex, rising seas, desertification, loss of biodiversity and even space junk.

Fingers Crossed explores these two options: staying the course by enacting a planetary *Green New Deal* or riding the rocket with SpaceX, Blue Origin or those whose Mars settlements were abruptly aborted by Mars One's recent bankruptcy. Even better, the curators organized *Fingers Crossed* to showcase **sustainable curating** (ecological and reused materials, no flights, minimal shipping, recyclable wall texts/posters, and paying attention to the carbon footprint).

Divided into three sections, *Fingers Crossed* explores: 1) imaginative efforts by earlier artists who jumpstarted environmental awareness, 2) practical actions by contemporary artists who are fighting environmental degradation from different angles, and 3) some more technological visions that inspire the imagination around these issues.



Anna Moreno, *There Will Be No Wondrous Solution*, 2018-19

Like scientists, today's artists either attempt to turn back time or teach us how to adapt to irreversible changes. Issues explored include atmospheric pollution, global warming, natural resource exploitation, nature and indigenous peoples' rights, water issues, land reclamation, biodiversity loss, post-apocalyptic terrains, and untold futures.

Fingers Crossed features local demonstrations, participatory art, installations, videos and photographs by over 20 artists. Artworks by Esteve Subirah and Marie Velardi, as well as Pep Vidal's energizing sun, inhabit multiple sections.

The cluster *Now* features projects that highlight current environmental concerns, such as invasive plants (Jean-François Paquay), dying coral reefs (Diane Burko / Anna Tas), degraded land / water sources (Vera Thaens), sea level rise (Amy Balkin, Søren Dahlggaard, Mary Mattingly), indigenous peoples' rights (Marie Velardi), extreme weather (Annechien Meier / Gert-Jan Gerlach), industrialization and privatization of rivers (Carolina Caycedo) and saltmarsh conservation (Esteve Subirah).

On the other hand, *Yesterday* focuses on artists' original attempts to reduce environmental degradation by: adding greenspace to absorb rainfall (Teresa Murak), cleaning waterways (Nicolás García Uriburu), planting trees to cool

cities and refresh air (Joseph Beuys), preserving natural landscapes (Björk, Robert Rauschenberg), improving people's tidal awareness (Jan Dibbets) and connecting land reclamation to enhanced biodiversity (Esteve Subirah).

Finally, *Tomorrow* explores artists anticipating future scenarios such as unbreathable air (Buckminster Fuller, Ant Farm), uninhabitable Earth (Buckminster Fuller, Blue Origin, SpaceX), abandoned oil platforms (Marcos Luytens), end of fossil fuels (Elena Lavellés), displacement of the coastline (Marie Velardi), the "future" itself (Mariana Pestaña / Rory Hyde, "Op Eds from the Future") and the fine line separating utopia from dystopia (Anna Moreno).



Balkin et al., *A People's Archive of Sinking and Melting*, 2012-2019. Image: Nilsen

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With the support of

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