

Teresa Margolles (Culiacán, México, 1963)

Teresa Margolles (México, 1963) is a Mexican artist who uses different displays such as photography, video and, in this case, installation, to analyze the physical impossibility from an artistic viewpoint. Through her career, Margolles has explored the repression and exclusion of the body in space. She formed herself in Arte en la Dirección de Fomento a la Cultura Regional del Estado de Sinaloa (DIFOCUR), Communication Science at Universidad Nacional Autónoma de México, and Forensic Medicine at Servicio Médico Forense.

In 1990 she founded the SEMEFO (Servicio Médico Forense) group with three other artists. They explored the *performance* format and its materialization in the exhibition space. Margolles has exhibited solo at the Neuberger Museum of Art in the USA, Migros Museum für Gegenwartskunst in Switzerland, MUAC UNAM in México, CAC Centre d'Art Contemporain de Brétigny in France; she has also participated in Art Basel Miami Beach in the USA and Venice Biennial. She has also been in group shows at the Kunsthistorisches Museum Wien in Austria, Centro de Arte Dos de Mayo in Madrid and the Welcome Foundation in London. She has been internationally acclaimed, being the recipient of two scholarships by the Fondo Nacional para la Cultura y las Artes para Jóvenes Creadores, the Adquisición en la VII Bienal de Cuenca in Ecuador prize and the Mención Honorífica at the Bienal del Noroeste in México.

Teresa Margolles – *Centrifugal Force*

From May 20th until October 2017



adnopolatform

Theory of hospitality

They scream before scorched walls
Antonio Gamoneda, *Arden las pérdidas*

ADN Galeria presents the first solo show by Teresa Margolles at ADN Platform: Centrifugal Force. By means of an unusual formalization, Margolles investigates the phenomenon of exclusion, loss and inhospitality, and forces the viewer to experiment necropolitics with his own body.

The presence of exclusion under signs of loss has affected the social space profoundly. Invoking it both as individual political subjects and subjects belonging to a community is one of the ways to approach it. Teresa Margolles' *Centrifugal Force* creates a space of misplacing in the exhibition space, recreating the situation of loss experienced by those who are excluded and the ones who encounter loss abruptly.

In truth, Margolles' show doesn't offer a realistic reading of documentary sources. It does not use photography or textual witness either. It provokes, instead, a reality of impossibility marked by time, carried out through an artistic proceeding related to performance. The lack of images constitutes the basic element to understand the unique reaction of the viewers. The exhibition unfolds the subject of loss that is difficult to understand and that is experienced individually. This is a way of showing the paradoxes of our society as opposed to the traditional mechanism that the exhibition format creates through the articulation of artworks.

This exteriorization and visibility of sufferance has been a *leitmotiv* in the career of Teresa Margolles. Her work revolves around political issues such as immigration, borders, homicide, the sequels or drug trafficking. She investigates the loss of habitable spaces in a critical way, that can be also understood as a description of loss in a poetic sense. Margolles does autopsies of exceptional situations: in her actions she reflects on the limits between life and death, the uncanny and the exhaustion of values in places at risk. In the territories she depicts, hostility hits people at their core. This sort of social corpse is a consequence of the denial the people experience. Not only do they feel pain, or give away their dreams; they also inhabit a space of impossibility that renders them as victims. They embody the corporeality of desolation and the inhospitable.

The etymology of hospitality refers to both care and expulsion. When there is uncanniness, there are two ways of experiencing the laws of hospitality or protection. On the one hand we can heal temporarily; on the other hand, hostility can appear. The ones who suffer the most are the excluded: the murdered, the sick, the workers, the emigrants, the refugees, the repudiate. Those struggle to live among inhospitality. This is why hospitality has a double standard: it can liberate somebody from befuddlement, but in light of a different way of thinking from a stranger, things change. Hospitality has to make us learn how to deal with alterity and also make us understand that art is not necessarily understood by everybody, participating in an exclusive circuit that puts a ruinous object as an artwork.

Georges Bataille considered that negativity was useful to pursue a desire for impossibility that affected the poetic way of understanding the world. This, in turn, transformed memory into trauma or a wound that flowed: "the movement of poetry stems from what is known and leads to the unknown. If consumed, there is insanity. But when insanity is close, there is a recession (...) What is offered as poetry is nothing but a decline: humbly, the movement towards a poetry that wants to stay within the limits of possibility. Poetry is a negation in itself" (*La felicidad, el erotismo y la literatura*, Adriana Hidalgo, 2001, pp. 20-26). The consciousness of pain as a way to *be* in the world is, in the case of Teresa Margolles' intervention, the presence of loss and uneasiness that lead us to elicit which is the permanence of the artwork in the current society.

Written and curated by José Luis Corazón Ardura